

CARTOONIST PROfiles

Photo by Jim Ruth



In this issue famed cartoonist, DALE MESSICK, tells the story of herself and her longtime popular strip BRENDA STARR, which she created for the Chicago Tribune-N.Y. News Syndicate.



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and many others!

This past summer your editor had the pleasure of spending some time in France and Belgium with several of the men who are very important in the comics scene. In an upcoming issue of *CARTOONIST PROFILES*, Claude Moliterni and Pierre Couperie, two extremely knowledgeable Frenchmen, will tell our readers about the five leading weekly French and Belgian magazines devoted to comics, and about the people who draw and write for them. One of these top five publications is the *TINTIN* magazine, edited by Michel Greg in Brussels. Greg not only performs the arduous job of editing a weekly magazine filled with comics, but he also writes and draws a number of other strips which appear regularly. He has been kind enough to translate one of these features, *BERNARD PRINCE*, which he writes, and which the noted cartoonist, Hermann, illustrates, into English for this issue of *CARTOONIST PROFILES*. Through his efforts, you will thus have a chance to read one of the very popular *TINTIN* features.

We appreciate very much the permission granted by Les Editions du Lombard, the publishers of the weekly *TINTIN* Magazine, for reproduction of the *BERNARD PRINCE* feature.

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WANTED: Originals by Thomas Nast, A. B. Frost, Winsor McCay, Chester Gould, Walt Kelly, Outcault & Alex Raymond. Will purchase or trade others. A. PASKOW, 1652 Cropsey Avenue, Brooklyn, N.Y. 11214.

CARTOONIST Profiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 16

December 1972

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One of our subscribers, Ray Cruse, sent us this interesting 'Apartment 3-G' strip which appeared in the September 29th issue of the Chicago Sun-Times. Ray says he didn't want to miss reading one of his favorites so he held the strip up to a mirror.

APARTMENT 3-G

By Alex Kotzky

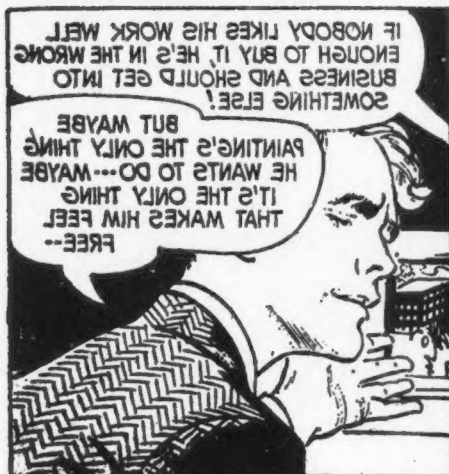




Photo by Jim Ruth



Dale Messick talks for Editor Jud Hurd and his tape recorder at the Plaza Hotel in New York City.

DALE MESSICK, who has written and drawn the *BRENDA STARR* strip for the Chicago Tribune-N.Y. News Syndicate for the past 32 years, is one of the few women in this branch of the profession. But we're happy to say that she still is most enthusiastic about her work and gets a great thrill from the fact that people like to read her. She and her husband, Oscar Strom, live in one apartment in a 40-story high-rise in downtown Chicago, and she uses the next apartment as her studio.

Q: How have you managed to come up with all those interesting and different stories for BRENDA STARR during the past 32 years?

*A: Well, in the first place, I purposely don't read other comic strips, and I try not to be influenced by movies I've seen or books that I've read. I have an inquisitive and creative mind, and I figure that it's as good as the creative minds that produced these other movies, books, and strips. I try to get my ideas from real people, real experiences, real things that happen to me. So, hopefully, my interpretation is an original and a fresh one, and my stories have a little different twist than the next fellow's. (I might add that I *do* read one strip — Irwin Hasen's *DONDI*.) I'll give you an example of my method. At one point we had a garden in back of our yard, and my husband had planted some morning-glories because I love nature, trees, birds, the simple things in life. I guess you know that morning-glories can really take over—they grow up trees, and go all over the place. Well, Oscar, my husband, fertilized them a little too much, with the result that these flowers grew over a martin house we had put up and literally pulled it down. I told him, "this morning-glory is almost like a monster". Believe it or not, I went out and put up my finger, waited half-an-hour, and the flower grew around the finger! This little incident made a story for me,*



and I did a sequence about a mad professor who planned to take over the world with his plants.

I've lived a number of places, in Arizona, Connecticut, Indiana, Illinois, Florida, and I always get stories where I live. Nothing that happens to you can be too small or too big to make into a story for your strip. Most of your readers are average people — small people — and they like the small stories as well as the big ones. Here's another example of how I develop personal experiences into Brenda Starr stories: My husband and I are now living in a 40-story high-rise in downtown Chicago, next to the place where they're building the new Standard Oil of Indiana building. I love to watch any kind of construction from the beginning, and one day, as I was watching them sink the caissons, someone tapped me on the shoulder

and said, "Is this all Brenda Starr has to do, to stand around here while someone else is working?" The questioner turned out to be a man who used to live on the dunes near us in Indiana, and I discovered that he was the boss on this construction job. He invited me into one of the numerous trailers they always have around, and I had coffee and an interesting talk-session with all the construction guys. They showed me all about the project and later I decided to do a story with this as a background.

One time I built a little house on Marco Island in Florida and so I did a story on alligators. I guess I'm a gypsy at heart—I never seem to be satisfied where I am. You mentioned that one of the men cartoonists has said that he finds some kind of an indefinable charisma about Brenda that he can't explain—may-

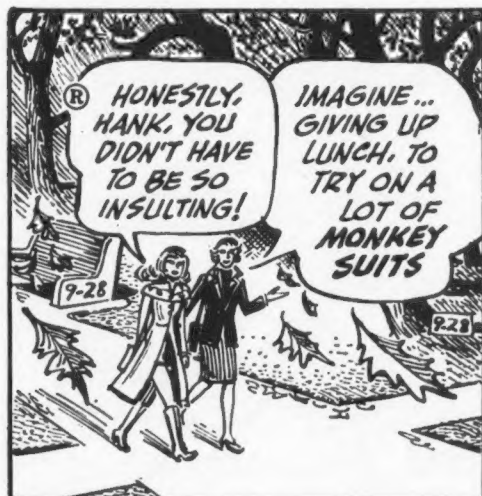
be the fact that I don't get my stories second, third or fourth-hand, but dig them out from my own experiences, accounts for this.

Q: A lot of people have asked why you have so many stories in the wilderness and on ships. Why is this?

A: I love this sort of thing—I like travel and adventure, I've been on a windjammer, like swimming and snorkeling, and bicycling, and all that sort of thing.

Q: What kind of a gal is Brenda Starr?

A: Her life, her adventures, her clothes, are things the average housewife, the average young woman would like to have. Actually, I hate Brenda because she has everything I wish I had but haven't. She doesn't have to worry about her hair or her figure—I can plump her up for a bikini, or slim her down for a tailored suit. No real-life doll can do





this! She's a composite of what all women wish they could be—with one exception—she doesn't get her man, and this has been going on for 30 years! She was already a reporter when the strip started, but she was sick-and-tired of covering nothing but ice cream socials—she wanted a job with action, like the men reporters had.

Q: You've said that you get your stories from real life—but can you say a little more about how you acquired the skill to convert these personal experiences into Brenda Starr material?

*A: I guess I was a natural storyteller. Ever since I was so-high, my dream was to be a strip cartoonist, and I did a story strip for my school class in Hobart, Indiana, when I was 10 years old. I got my ideas from serial movies, and I did a page of drawings each week, to be continued the next. I drew my little stories on sheets of yellow paper, and would give them to my 5th-grade teacher who would pay me a dollar for them. I remember one of them was called 'Whirlwind'—the heroine, a nurse, went overseas during World War I, and I brought in saloons, dance-hall girls, Germans, etc. These strips of mine would be passed from room to room. My teachers had a half-hour period when they read to the children, but sometimes they'd run out of stories. They got so they'd tell the kids that if they were real good, they'd have *me* come in and tell them a story. I was completely uninhibited, and I seemed to have a natural, God-given talent to spin a yarn. I made these stories up as I went along, and I still do them that way! All my life I've loved the theater, and if I hadn't become a cartoonist, I'd probably have been a dancer or an actress, or a singer—anything in the arts—that's been my whole life. At 10 or 12 I'd write little plays, produce them, make the costumes for them, and star in them in the woodshed behind our house. I'd have opening night, invite all the kids in the neighborhood, and*

charge them so-many pins for admission. I used to sing in church, and I did interpretive dancing, making it up as I went along. As I said, I was completely uninhibited then, but when I got out in the world, it scared me, with the result I became

made my clothes for me and we'd often work together with hats and clothes—so you can see why I'm fashion-conscious. Incidentally, she decided to paint at 78, and at 90 had a one-man show at the Palmer House in Chicago. I guess she's

DALE MESSICK

Photo by Jim Ruth



I guess I was a natural storyteller. Ever since I was so-high, my dream was to be a strip cartoonist.

inhibited, and now I think I'm almost shy.

Q: Did you get your art ability from your parents?

A: Well, my father was an artist—he taught art and ended up as a sign-painter to support his 5 kids. He also sculpted and invented things. He started me drawing when I was 5 or 6, and I would copy the little sunbonnet babies he drew for me. My mother always designed and

painted somewhere around 1500 pictures. She's been a great inspiration to me.

Q: Did you have any formal art training?

A: At one point I spent a summer attending the Chicago Art Institute and I also went to the Ray commercial art school in Chicago. It amounted to about a year and a half of art training.

Q: What was your first job in the art field?



A: I went to work for a greeting card company in South Bend, Indiana. I was making only \$10 a week but, luckily, an inspiring English teacher I'd had in high school provided me with some life-saving extra work at that time. She and I had been doing the annuals practically single-handedly, and after I graduated there didn't seem to be anybody to do the art work for the annuals. So I got paid \$125 apiece for doing it, and I guess I worked on about 6 of them in all. I was able to buy clothes with this extra wind-fall. After that I moved on to a greeting card job in Chicago where I got \$18 a week for a year. Later I graduated to another greeting card job that paid \$35 a week, and from then on, things began to look up for me. I came to New York in 1934 and, fortunately, I've never been poor and hungry since then. I always wanted to be recognized — to be somebody—and to have my stuff in newspapers and magazines — I wanted to be a celebrity! To this day I work harder than I ever have. At an age when most people are retiring, I'm looking forward to many more years of hard work—I like hard work. And the thing that keeps me going is that I'm still thrilled out of my cotton-picking mind because people still like my

stuff and they still print it. Even if the readers decide they don't like me anymore, there are a million other creative things I can do—I want to sew and design clothes, and paint, and I've got all these ideas stashed away. Life can never be a bore to a creative person.

Q: I know that after you came to New York, you were still doing greeting card work. How did you eventually get into the comic strip business?

A: Well, a bunch of bedbugs were responsible for my meeting the famous editorial cartoonist, C. D. Batchelor, who was really responsible for my becoming a comic strip artist. I had rented an apartment in Greenwich Village one spring. It had a lot of atmosphere, with a nice fireplace and all, but when the heat came on in the fall, all the bugs came out of the woodwork and I had to get out. I moved to Tudor City, in the 42nd Street area, where they had a Sunday life class for those that lived there and nearby.

It was here that I met C. D. Batchelor who, of course, was the editorial cartoonist at the New York News. Later on, he asked me out and while I was dating him, he won the Pulitzer Prize. He took me to the glamorous parties which the Chicago Tribune-N.Y. News Syn-

dicate used to host each April during the publishers' convention, and I'd meet lots of movie stars and celebrities at those affairs. This was the epitome of my dream—I'd been in greeting card work but I had always been thinking of a story strip and here I met so many of the cartoonists who were already doing them. Batch would call the syndicates and tell them I was going to come in with my portfolio but it seems I always had trouble with the art directors. They'd look at my fluffy art work (men as a whole don't dig my stuff) and then invariably they'd lay my drawings aside and lean over and say, "How about lunch?" I was kind of a cute filly at that time, and this made me so mad! This was my biggest block—that they didn't take me seriously. But to be a success at anything, you have to be kicked down so many times without staying down. You've got to come back with more enthusiasm than ever. Have a spirit that nothing can kill. One of my big disappointments came when the McNaught Syndicate called me in about several Sunday pages I had submitted called 'Streamlined Babies'. It was about two girls who had come to New York to win fame and fortune. When I got there, the art director told me that, for the





*THE LIFE OF THE PARTY IS THE
DEAD HEAD YOU HAVE FOR
BREAKFAST NEXT MORNING!*



*NEVER LET ANY OTHER DOLL
OUT-PROP YOU!*



*AN OLD SKATE IS BETTER THAN
NO SKATE AT ALL!*

Here's a great example of being prepared for any future eventualities in one's cartoon career! Even though Dale Messick has been producing her very popular 'Brenda Starr' for the past 32 years, she sometimes works up new features such as this one, and then files them away for possible future use, in case newspaper readers ever decide to pull the rug out from under 'Brenda'!

time being, they were going to shelve 'Babies' and launch a strip based on the Charlie McCarthy-Edgar Bergen radio program. Tears rolled down my cheeks as I heard this and I said, "Personally I think it'll flop because the whole thing is the sound!" And it turned out to be one of the shortest-lived comics of all time. But I was really crushed at this.

About this time Marshall Field started a new newspaper in competition with the Chicago Tribune. This was a period when comic books were big and so the Tribune decided to put a little supplement over the top of their regular funnies to look like a comic book to help beat the Field competition. They needed 8 comics for this extra section and

Batch called me to alert me to the situation. Mollie Slott, then the syndicate editor, thought that only a woman could do Brenda Starr, so this was how I started. April 19th, 1940, was the first time she appeared. And Brenda was the only strip which survived out of these 8 strips. When the News decided to do a daily too in 1945, I wanted to do a single story which would carry through both the daily and the Sunday strips. It's like a jigsaw puzzle to keep this going and the syndicate told me to study Dick Tracy which I did—faithfully. Naturally, some readers read the Sunday only—others, the dailies—still others look at both—and you can't repeat yourself. But I wanted to do it, and if you have the desire, you can do

most anything.

Q: Do you have an assistant?

A: Yes—John Olson has been with me for about 20 years now. All the good drawing in the strip is his—I don't consider myself a really good artist. Mostly I've had my studio in my home but nowadays my husband and I live in one apartment in this 40-story high-rise in downtown Chicago, and I use the next apartment as my studio.

Q: How do you and John Olson work together on the strip?

A: I'll lay out the panels with little rough sketches and notes such as, "Have Hank throw her cigarette out." And every once in a while I'll indicate, "My panel", etc. John does all the good action but he can't draw clothes that look up-to-date on his figures. Following this I come back to the strip and do all the faces and the fashions. I get men's magazines for John. He wears hats himself and I tell him that men don't wear hats anymore. But he always puts hats on his men, unless I stop him. But I wouldn't still be in this business if it weren't for him. John likes to draw the action required in the wilderness and ship sequences I write but if there's a story taking place in the city room, or one involving a lot of clothes, I have to do most of the drawing. Three days a week he works at my studio, and the rest of the time he works at home. Incidentally, I work exclusively with a brush—a #2—because I find it more flexible and faster than the pen with which John works a lot. And I use 2-ply medium Strathmore (the rough finish) but I use the smooth side of the sheet.

Q: Your husband, Oscar Strom, is a trial lawyer, isn't he?

A: Yes and he's about ready to retire: He's a full-blooded Swede and he looks like Col. Sanders. I've often thought it would be fun to have him grow a goatee (he already has the moustaches), put on a white suit and go into one of the Col. Sanders shops and try to get a free hamburger. My daughter, Starr, lives with her husband, Jack Rohrman (a CPA), and their two children, in San Francisco. ●

Photo by Jim Ruth

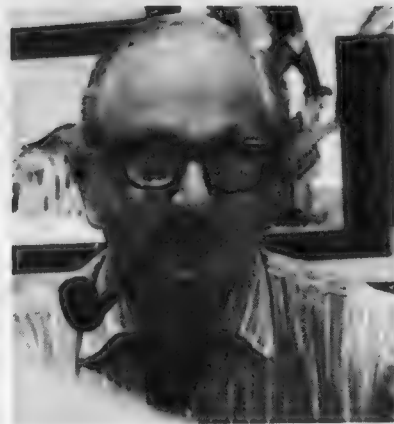


This was my biggest block—that they didn't take me seriously.

then...

TOP MAGAZINE CARTOONIST

IRWIN CAPLAN



"HOPE YOU'LL BE COMFY, DAVE, IF IT GETS COLD DURING THE NIGHT, JUST LET THE TOP DOWN."

SATURDAY EVENING POST

For a number of years, IRWIN CAPLAN was one of America's most prominent magazine cartoonists. Then, fifteen years ago, he and six other artists formed 'Graphic Studios', the award-winning graphic design firm in his home town of Seattle, Washington. In this conversation which your editor had with Irwin, during a recent trip of his to New York, Caplan tells how he

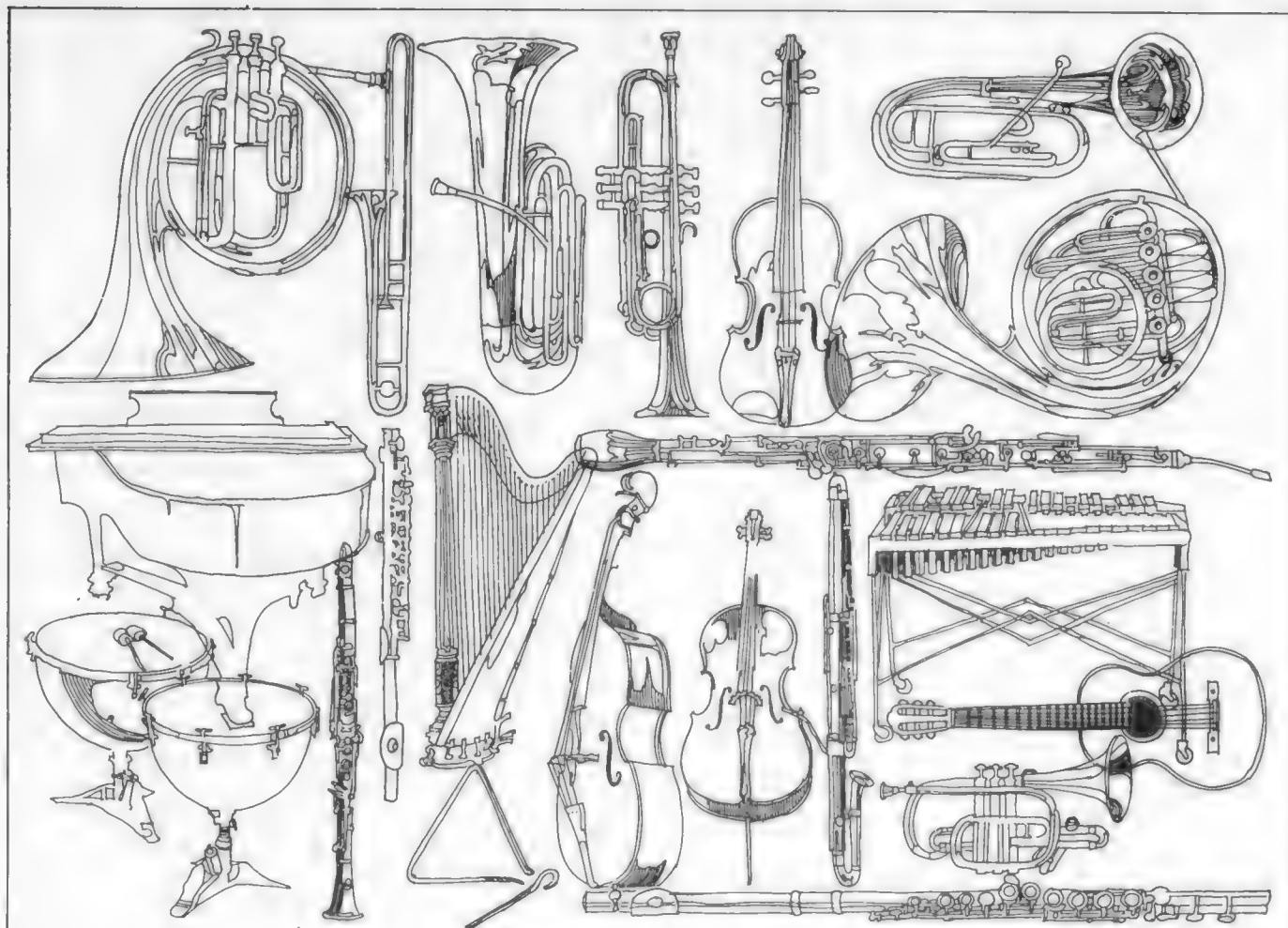
made the transition from one field to another and how he still applies the principles he learned in magazine cartooning to the graphic design field. He also talks about his students in the School of Art at the University of Washington, and about the future of the Graphic Design specialty. He and his wife, Madeline, have three children — Bob, who's a senior at Harvard and

is going into Pre-Med training, Steve, who is a freshman at the U. of Washington, and Joan who attends high school in Seattle.

Q: We all remember the 'Famous Last Words' cartoon series which you created and which appeared in the Saturday Evening Post for 8 or

now...

GRAPHIC DESIGNER



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Henry David Thoreau

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"SHALL I TURN ON THE WINDSHIELD WIPERS?"

9 years, your '48 *States of Mind* cartoons for Gurney Williams at *Colliers*, and the hundreds of other magazine gag cartoons which you did over the years. Would you tell us how you got into the magazine cartoon field in the first place, and then how you happened to switch to the Graphic Design field where you've been doing so many interesting things in recent years?

A: Well, I was born in Seattle and I graduated from the University of Washington in Fine Arts. I was the Cartoon Editor of the college humor magazine and got to know a number of others who edited various publications at different schools — Virgil Partch, I remember, was

editor of his college magazine in California. While I was a Junior in College I worked on the Scripps Howard paper in Seattle, and shortly after graduation, I had another job as a designer for a department store. Then the War and my army service came along. I wasn't on the permanent staff of 'Yank' but I guess I was the leading cartoon contributor to it for quite a while, although I was awfully dumb at that point about the whole business. However, I had the good fortune to come into contact with Philip Freund, an experienced professional writer who happened to be involved in making a Signal Corps movie at the same army camp where I was.

He saw the cartoons I was doing for 'Yank' and told me that I could sell them in civilian commercial markets. This came as a bolt out of the blue to me, and with this encouragement I sold my first cartoon to *Colliers* and then a second one to the *Post* the following week. At that point I thought 'this is the world's greatest thing', but it must have been beginner's luck because I didn't sell to either publication for about a year after that. Then 'Liberty' magazine started to buy my work steadily and so I began to learn what I was doing. When I got out of the Army, I came to New York, instead of going back to Seattle, and I pursued the gag busi-



SAT. EVE. POST.

"BY JOVE, YOU'RE THE FIRST PERSON I'VE MET HERE TONIGHT WHO APPRECIATES A GOOD STORY."

ness along with people like Tom Henderson, Jeff Keate, and others. And here I want to put in a good word for Jeff Keate — it seems that he tried to help practically every young cartoonist who came to New York — he was centrally located and they gravitated to him. I know he was very good to me, and to everyone else. Incidentally, only John Norment and I (from those days) keep up any kind of correspondence now. Eventually I was told that I was the 5th-ranking cartoonist, in sales to the majors, but right then and there I knew there was something wrong with the business because I didn't have any money!

At this point I had two steady weekly assignments — one for the Post and one for Colliers, and I felt I could do my cartoons anywhere, so I went back to my home town of

Seattle.

Q: That's when you began to drift into Graphic Design, wasn't it?

A: Yes. When you're in a smaller city, people ask you to do a poster, for instance, and pretty soon you get interested in lettering, and color, and in the other aspects of commercial work. So six other men and myself formed a studio and we've now been together for 15 years. I had thought, of course, that I would continue to do magazine cartooning, but since I had a good job in my hands and was doing cartoons for magazines that were slowly fading, I stuck to the job in my hands. So from then on the Graphic Design was accelerated. Maybe I didn't get around to doing gags one week, and then the time between sending out batches stretched further and further and further, and all of a sudden I wasn't doing them any

more. But, as you'll hear during this conversation, I still use the same approach to idea production that I learned in those days.

Q: For the benefit of the uninitiated, how would you describe Graphic Design?

A: Well, it would include packaging design, layout, letterheads, brochures, designing a format for a newspaper — it encompasses anything. It goes without saying that, along with the graphic design, I also have occasion to illustrate, to do humorous cartoons such as, for instance, a specialized job for the Bar Association.

Perhaps not in New York, but in a smaller city such as Seattle, where your work appears a lot, clients get very tired of one style. As a result, you'll be asked to work in a number of different styles. Ten or fifteen years ago, Art Nouveau

Art Director—Bill Adams. Agency—McCann-Erickson Inc.
Illustrated by Irwin Caplan.



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was in, and if someone wanted that style, you'd spend research time absorbing that particular way of working. Now it's Art Deco — the art of the 30's. The famous Push Pin Studios in New York have done many ads in this style, starting 5 or 6 years ago, and now all the museums in the country are showing examples of art in the 30's. It's like the nostalgia kick the play producers are on. Art Deco is hard to define, it's a flatter, more sterile style whereas Art Nouveau is very flamboyant. By the way, I'll give

you a sample of work I've done in Art Deco style, which you can include with this conversation. It's the girl in the cloche hat, the very narrow skirt, standing by a Pierce-Arrow in front of some simple columns. The 7-Up people have been using it in some of their ads.

Q: You now also teach Graphic Design at the School of Art at the University of Washington, don't you?

A: Yes, and my students are all majors in Graphic Design. And I think that this is as good a time as any to talk a minute about a few of

the important changes which have taken place in art education. In the past, a young person who was interested in getting art training would have to decide, for the most part, between going to a technical art school, which was concerned just with life drawing, composition, lettering, etc., or going to a liberal arts college instead for a general education. Nowadays, the trend among almost all colleges and art schools is to affiliate with each other. A technical art school now is usually tied-in with a University,



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Sample of 'Art Deco'.

Art Director—Bill Johnson. Agency—Kraft, Smith & Lowe.

Designed and illustrated by Irwin Caplan.

One of Irwin Caplan's 'Famous Last Words' series.



"I KNOW IT ISN'T MUCH OF A JOB TO START WITH, YOUNG MAN, BUT THERE ARE GREAT CHANCES FOR ADVANCEMENT."

and the student gets a liberal arts education, which is most important, and which includes English, History, Languages, Math, etc., as well as Technical Art training. As a result, we're seeing, more and more, the Art Director type of person, who has a broad knowledge of trends, etc.

Q: You mentioned earlier that you still use the method for idea production which you learned in the magazine cartoon business. Do you teach this to your students in Graphic Design?

A: Exactly! It's the brainstorming method which many of your readers know. Naturally, in graphic designing you need ideas. If your subject is prize-fighting, for instance, you talk about the ring ropes, the water buckets, the janitor who cleans up later, the fight managers, the lights above, the seats around, etc. When we pick a theme, the kids discuss it endlessly among themselves with no restrictions. We

put a lot of emphasis on the idea, anything that seems relevant. As an example, we used this approach, in preparation for the well-known Franklin Typographic Contest (an American Institute of Graphic Arts Exhibit). Incidentally, we won First Prize in this contest in 1970. It's judged by the Push Pin type of artist, and this year the general theme was 'Politics '72'. On Franklin's own poster, there was a sheep with an American flag on it. So we talked about sheep endlessly — jumping over the fence, sitting on the fence, sleeping, counting, etc. The result wasn't necessarily intended to be a funny idea, but we used a gag-man's solution to the problem. There is an idea behind anything if you burrow at it long enough! A general theme is too big, the idea lies in the small item — if you're going to do an idea about the circus, you have to narrow your brainstorming down to the ring ropes, the tent, the clowns, etc.

Q: You've also said that the cartoon is used differently today in an ad than it was formerly. What's the story on that?

A: In the old days, a gag cartoon was often inserted in an ad and it was almost isolated out of the context of the advertisement — it was just a funny situation that promised entertainment — the advertiser just stuck it in to get your attention. Nowadays a humorous illustration must be designed as an integral part of the whole ad. Charles Saxon, of 'New Yorker' fame, does a lot of national advertising work and his humorous figures are beautifully coordinated with the text and the reader is led down into the ad, instead of being fooled into it. In the Push Pin style of humorous illustration, there may not be a gag line at all — just a humorous situation creating a certain atmosphere. Incidentally the Push Pin style can be seen in the illustrations, humorous or otherwise, in 'New York'

Hello Northwest!

JANUARY, 1969



Pacific Northwest Bell



*Typical small brochure designed and illustrated by Caplan-Johnson.
Agency—McCann-Erickson Inc. Art Director—Bill Johnson.*

magazine.

Q: You spoke of newspaper-format designing being part of the Graphic Designer's job. Would you say something additional about that?

A: As an example, I recently went to a conference of small-weekly newspaper editors in the northwest. What did they want from me? Well, how would I change the format of their papers if I had the chance. Newspapers, as a rule, are very staid in their format and sometimes, when you look at their mastheads, you can't believe them — they're so antique and, graphically

speaking, so badly designed. It's a field where a specialist could come in and just sweep through.

Q: Advertising is a young man's job these days — does that mean that the veteran artist is going to fall by the wayside?

A: No — some of these veterans are doing some of the best trend-setting in America today. But things move so rapidly, and there are constantly so many changes, that if you don't have a liberal arts background, you may find yourself atrophying on the job. After all, 75% of the ad budget nowadays goes to TV and there's just 25% left for the print

*media — which is certainly a change from a few years ago. It's a young man's game, as you say, particularly in New York City where most of the men in the field are hardly out of art school. For one thing, they seem to relate better to our youth-oriented environment, and they fit in with the trend toward a looser, more adventuresome type of advertising. Another thing — they're less expensive to hire, and they make a dashing, sort of movie-star-like appearance as they go out on the job — it's show business! Most advertising is of the very *safe* variety, and if an advertiser wants courage in his*

ads, it's much easier to find it in the young. Their ideas aren't cemented.

Q: What other advice do you give your Graphic Design students?

A: I try to teach my students to be general practitioners, rather than specialists. Most art students are very stylized in their work — I was too and I fought all my life against it — it can sometimes bring rapid success but it can be a great handicap if you're going to be flexible.

I tell students that when they finish their schooling, they're going to be well-rounded, have a little knowledge of the business, and a lot of knowledge about it IDEA-WISE! They've got a lifetime to change their styles and to specialize. Everything changes about every ten years anyway — how can you say that you know exactly what you want to do? Right now so many students want to be movie makers, but there

may be another great wave of magazines some day — 'New York' Magazine is certainly having great influence on the younger illustrators.

Q: It's often been said that the place where prices are cut, in magazine production, is always in the editorial and creative end — what with practically every other specialty — platemaking, typesetting, paper production, etc. — being unionized or professionalized. Will car-

*One of a series of file folders designed & illustrated by Caplan.
Art Director—Bill Johnson. Agency—Kraft, Smith & Lowe.*



Do you have a problem getting your shipments delivered to smaller "off-line" points?

Grocery chain headline for full-page ad.
 Bob Cram—Art Director. Designed & illustrated by Irwin Caplan.



It's a fast stepping, delirious delight, swinging down one aisle after another to the beautiful, beautiful beat of PS!! It's a happy, happy note of Positive Savings that makes it an easy waltz for your food budget! We put on PS long-plays everyday at QFC — from 9 a.m. to 9 p.m. — waltz in to your nearest (and dearest) QFC store and dance out with plenty of savings in your pocket!!

toonists and artists form a union eventually?

A: I think it is inevitable that the Graphic Designer of the future will have to graduate with a degree in Graphic Design — just as the lawyer and doctor do — and he will then have to take an exam, and pass it, in order to hang out his shingle.

This means, of course, that you'd have to have a standard university program. We're in a world that's highly organized and I feel that this is a certain development. ●



The other talented people with whom Irwin Caplan works in Seattle's GRAPHIC STUDIOS: L to R—Bob Cram, Merri Keefer, Ted Rand, Mits Katayama, Dick Nelms, and Ted Wada. Roy Miller is missing from the photo.



United States
of America

Congressional Record

PROCEEDINGS AND DEBATES OF THE 92^d CONGRESS, FIRST SESSION

Earlier this year it came to our attention that our friend, JACK ROSEN, who has been described as the 'world's fastest caricaturist', and who describes himself as a 'party caricaturist and entertainer', had once again been lauded in Congress for his long record of service and achievement in this difficult field. On the opposite page you can see what the Hon. John M. Murphy, Congressman from New York, told his colleagues about Jack at that time. We are reproducing here some of the lightning caricatures he has done in hospital wards, prison wards, etc., as well as a number of random thoughts about his special-

ty which Rosen expressed to *CARTOONIST Profiles* recently, just before he left for a Balkan tour which, as always, was to include some hospital sketching.

by JACK ROSEN

Like all caricaturists and cartoonists I started making quickie caricatures of my teachers back in grade school . . . I later made them for school publications . . . I did my practicing of characters in subways and restaurants . . . later made them at neighborhood parties for \$5 a party, and believe me, I had to produce. Nowadays I wouldn't do a party for less than \$100 per hour



Khrushchev



Jack Rosen caricatures at a Veterans Administration Hospital.

1966	\$134,652
1967	158,254
1968	178,833
1969	184,548

Total ----- 656,287

Johnson full term, \$164,072 average.

Total ----- \$1,111,425

Entire 8 years, \$138,928 average.

(NOTE.—In 1940 a change was made from an administrative budget to a consolidated cash statement and in 1954 a change was made from the latter to a unified budget. This causes some distortion but will not negate the point that spending increases will be automatic unless serious efforts are made to remove built-in mechanisms that trigger the increases.)

Fiscal years begin July 1, presidential terms January 20 (March 4 prior to 1937), and Congresses January 3 (March 4 prior to 1935). This tabulation uses the first fiscal year for each presidential term—the one beginning the first July 1 following the inauguration.

As I have detailed the facts regarding spending by eight Presidents, four from each major political party, my friends on the other side of the aisle have doubtlessly been saying to themselves, "Yes, but Roosevelt had a war on his hands and had to spend a lot of money." Granted, Mr. Speaker, and so does Mr. Nixon, a war that had been going on for some years before he assumed the Presidency and from which he is laboring mightily to withdraw.

The point that I have been attempting to get across by reciting these figures is that every President in my time has inherited a tremendous burden of spending from those who have gone before him. No matter how hard he works to curtail spending, he can avoid the title of "the greatest spending President in history" only by performing major surgery on the budget.

He must do more than eliminate waste, end duplication, and consolidate similar activities. Programs that are no longer needed must be terminated, programs that are not constitutional responsibilities of the National Government must be shifted to the State and local governments, and programs that are not proper functions of any branch of Government must be turned over to the private sector.

All this will require the wholehearted cooperation of the President, the Congress, State and local governing officials, and private individuals, organizations and businesses. Otherwise it is inevitable that Richard M. Nixon, who inherited the multitude of programs established by his extravagant predecessor, will set new records for spending. His vetoes, like Mr. Eisenhower's, can be overridden by a profligate Congress.

During the last 3 years we have heard a great deal about a reordering of priorities. Let us by all means reorder our priorities and put first things first.

Before we vote for a renewal of existing authorizations or the assumption of new burdens and the accompanying appropriations for financing them, let us ask ourselves whether the programs under consideration are necessary. If they are necessary, let us ask ourselves whether they are constitutional. If they are constitutional, let us ask ourselves whether we can afford them.

Existing programs that are unnecessary and unconstitutional should be terminated and proposals for new programs in those categories should be rejected. Programs which we cannot afford should be postponed until we can afford them or sufficiently reduced in cost so that we can afford to undertake them.

While pursuing the goal of economy in Government, we must not practice false economy. Cutting expenditures for the defense of the Nation, when pursued beyond the elimination of waste, would endanger national security. Self-preservation demands the highest priority; if we fail to preserve our national independence everything else will quickly and inevitably go down the drain with it.

In conclusion, Mr. Speaker, let those who hurl the epithet, "the greatest spending President in history," at Mr. Nixon cease their destructive tactics and instead enlist in a campaign to cut spending. Let them strive mightily to remove the built-in mechanisms that trigger future increases in spending, increases that will plague any future President, regardless of his personal or political party identity.

100,001 CARICATURES

HON. JOHN M. MURPHY

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Tuesday, January 18, 1972

Mr. MURPHY of New York. Mr. Speaker, caricaturist Jack Rosen recently completed his 100,000th caricature of a wounded war veteran, a most unique accomplishment and one that has been recognized by the National Cartoonist Society.

Over the years, Jack Rosen has brought humor and joy to wounded vets in hospitals throughout the country, and his only reward has been the grateful smile of a fallen GI.

I include for the RECORD a New York Post article detailing the remarkable career of this dedicated man from Brooklyn, so that my colleagues might take a glimpse at this extraordinary man:

FOR THE VETS, HIS PUNCH LINE IS A SQUIGGLE

"I got itchy fingers," warned the world's fastest man on the draw.

Jack Rosen's fingers tightened around the handle of his favorite weapon. He took aim between the eyes of his next hospital victim. Zip! Zip! Zip! Zag!

It was all over in 20 seconds. Rosen carved another notch in his No. 2 lead pencil and dropped it into his pocket.

"I bet I draw that man's caricature faster than you can write down this sentence," he boasted. He was right.

THE WORLD'S FASTEST

The National Cartoonist Society regards Rosen as the world's fastest caricaturist. And after 40 years, the 57-year-old Brooklyn man had just proved the point by completing his 100,000th caricature of a wounded war veteran—this one in the orthopedic ward of the Veterans' Administration hospital on E. 24th St.

The distinction went to former Army Sp/5 Fred Zurhelda, 33, still undergoing therapy for the multiple sclerosis he contracted on a Vietnam jungle patrol in 1966. The wheelchair vet accepted the humorous impression

of himself with a guffaw of instant recognition, the same happy response Rosen has been getting since his first GI caricature of a World War I veteran stranded in a Houston VA hospital in 1934.

Times have changed, of course. Rosen's 100,000th subject, like many Vietnam vets now, is vociferously antiwar, sporting a peace button on his chest. Rosen, too, says he's gone from hawk to dove on Vietnam—especially since he traveled to Saigon in 1967 on a Defense Dept. tour of hospital wards in the war zone.

"This is my life, my greatest enjoyment, to give the unfortunate side a break," says the retired sketch artist, formerly a security man at the Waldorf-Astoria. "I did 3200 caricatures in Vietnam. I couldn't stop. You should have seen me, jumping from bunk to bunk like a monkey." Rosen can sketch every patient in a 60-bed hospital ward or orphanage within a half-hour.

"I used to be faster, but my fingers aren't as good any more," he sighed.

Rosen often sketches as many as three wards a day. He pays for his own pencils and sketchpads. Making others smile is his only reward.

"In Vietnam, I did a boy's caricature many times. He'd look up at me and give a little smile then fade out. Two minutes later, he'd be dead."

Rosen labors under no pretensions that he is a serious artist. "I'm an entertainer!" he laughs.

Nor does he consider himself on the same level of artistry with political caricaturists like his friend David Levine, or Ronald Searle.

PENCIL AND KNISH

"He's a genius," says Rosen. "A great painter, too. We're both Coney Island buffs. We go to the beach together, David with a paintbrush in one hand a knish in the other. But by the time he does one caricature, I do 150!"

Rosen, of 8701 Shore Rd., hopes to make more overseas tours in the future, concentrating on children's hospitals and medical facilities for veterans.

"When Bob Hope does a show, the boys have fun for an hour or two," says Jack Rosen. "But when I draw their portrait in funnyface, they have fun with it for weeks and weeks."

In the VA orthopedic ward, Jack Rosen turned his sketchpad to former Pfc Louis De Gregorio, whose hospital designation is "BKA." That stands for "below knee amputation."

"You're not going to get mad at me if I draw your picture," Jack Rosen teased the young soldier, who shook his head with a bashful grin. "If anyone did this to me, I'd knock his block off," Rosen kidded, and then put pencil to paper, sketching an exaggerated nose and ears for the 100,000st time.

CONGRESSMAN SCHERLE INSISTS THAT RIGHTS AND FREEDOMS OF INDIVIDUAL WORKERS BE MAINTAINED

HON. H. R. GROSS

OF IOWA

IN THE HOUSE OF REPRESENTATIVES

Tuesday, January 18, 1972

Mr. GROSS. Mr. Speaker, my good friend and colleague, BILL SCHERLE, of Iowa, gave an excellent speech in Des Moines recently when he addressed a statewide meeting of Iowans for Right To Work.

In view of the national emergency caused by transportation and dock

with the guarantee of doing 50 . . . When I started working at the Waldorf-Astoria Hotel some 40 years ago, my position was Safety Director, but in the evenings, Mr. Boomer, who was President of the hotel at the time, permitted me to make caricatures as a feature for the guests in the Starlight Roof . . . All this was done on a gratuity basis, and I made anywhere from 50 to 100 dollars for the evening — which wasn't hay in depression years . . . Why, I even had my own cab pick me up and take me home with all that loot . Naturally, while doing these caricatures on the Roof, I would get bookings to private homes and would make a straight fee . . . Many parties were in mansions on Long Island and in upstate New York . . . In those days I was able, for a time, to knock off as many as four caricatures a minute . . . I was full of energy and rarin' to go . . . I get a kick out of seeing caricatures shown to me by some of my victims of years ago, and I say to myself, "gosh, if I could only draw like this now" . . . The greatest joy was, and still is, making caricatures for free for prison inmates, hospitalized vets, senior citizens, orphans, retarded kids, etc. . . . I especially enjoyed the tour I helped organize to Vietnam (a first to a war area by the National Cartoonists Society) . . . Don Orehek and Jon Nielson went along . . . We met Premier Ky and on our return were given citations by President Johnson . . . I don't consider myself a great artist in caricature but a sort of entertainer . . . Anything that makes a person laugh is healthy and entertaining . . . There's a definite need for laughter and caricature is

one way to produce it . . . The art goes way back to the Egyptian days when caricature was shown in their hieroglyphics . . . For some reason people always think that only celebrities should be caricatured, but why shouldn't the masses also be likely subjects . . . the art of caricature is playing up or down on physical peculiarities, such as someone with a long chin, a long nose, etc. . . . Years back I sent George Bernard Shaw a caricature which he didn't like, and he answered that when I was caricaturing a brain worker, I should make the forehead occupy nine-tenths of his head . . . In the same way that one should enlarge the muscles of a fighter . . . So I did as he suggested and his answer came back, "I have no objection to this caricature of myself" . . . I have the largest autographed caricature collection in the world . . . I was lucky to see most of the world figures during my employment at the Waldorf . . . One of the famous ones I made and had autographed was Khrushchev . . . that one hit the front page of just about every paper in the world . . . all caricaturists are my favorites . . . they all have a certain style and should be followed by beginners . . . David Levine, Al Hirschfeld, and Sam Norkin are great . . . I prefer making my caricatures from life but occasionally on assignment I'm forced to make them from photos and I do the best I possibly can . . . Also I try making them mostly in profile because it's faster and the features stand out . . . photos are too flat . . . It's very difficult to catch a good caricature in one shot but you always seem to get 'something' . . . many times cartoonists

have asked me to make caricature heads for them to add to bodies, and many times I have asked cartoonists to make bodies for me to add onto a caricature I have made . . . There is quite a difference between cartoons and caricatures . . . there are a few good editorial cartoonists who can do both, like Bill Crawford, Ranan Lurie, Bill Mauldin, the late David Low, Michael Cummings, Ronald Searle, etc. . . . they're all good and have style . . .

Yes, before you try to make caricatures, you must know how to draw the real thing . . . you must know anatomy . . . It's the same way it is with a good car mechanic . . . before he puts the parts together, he must know where each part belongs . . . youngsters who wish to go into caricaturing should do lots and lots of realistic drawing and gradually start exaggerating, but always in simple form, such as leaving out details in ears, not drawing in all the victim's teeth, etc. . . . If the beginner wants to go into it further in party work, he, or she, should do parties in his community, do hospital work in the nearest VA Hospital . . . This is excellent training not only in making the caricature, but also in being able to face the public, so you can be sure of what you're doing . . . Once you start professionally, I suggest you advertise in your local paper . . . The first party will bring you more parties . . . I always make it a point when we travel to foreign countries, to line up a children's hospital, and I run in for an hour or so, and make the kids happy with my little caricatures. ●



NURSE IN
WARD
8 SOUTH

Compliments of  The National Cartoonists Society
VETERAN AFFAIRS COMMITTEE



Compliments of  The National Cartoonists Society
VETERAN AFFAIRS COMMITTEE



THE
RESIDENT
DOCTOR
WARD 9 W

Compliments of  The National Cartoonists Society
VETERAN AFFAIRS COMMITTEE



Compliments of  The National Cartoonists Society
VETERAN AFFAIRS COMMITTEE



Compliments of  The National Cartoonists Society
VETERAN AFFAIRS COMMITTEE



Compliments of  The National Cartoonists Society
VETERAN AFFAIRS COMMITTEE



PRISONER

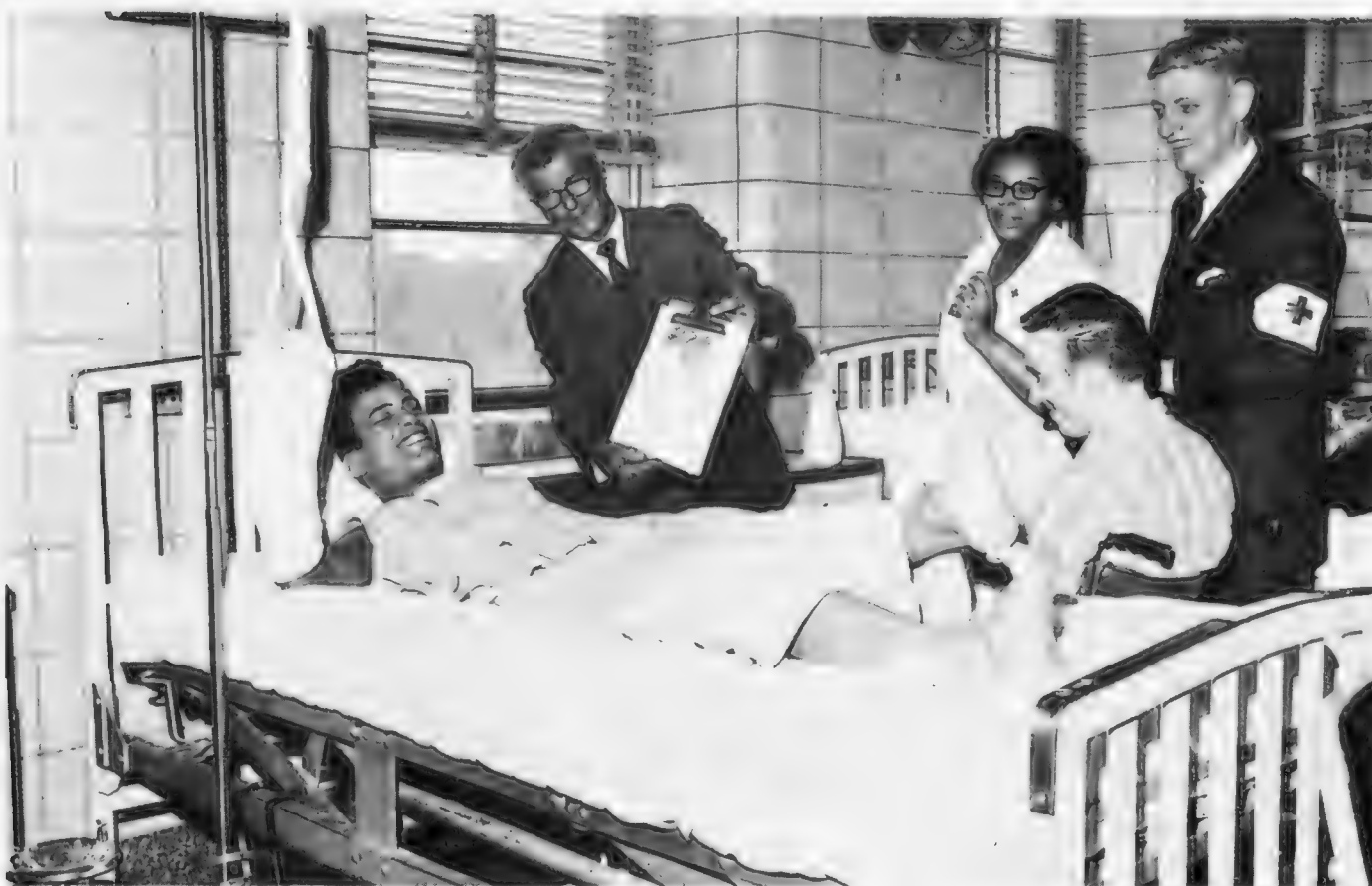


PRISON GUARD

N.Y. Times Photo by Silverman



Jack Rosen caricaturing at the Brooklyn House of Detention for Men.



Jack shows a war veteran one of his split-second caricatures.

Animation from Australia

The following story about an Australian animated cartoon company which has been producing films for U.S. network TV, was written for *CARTOONIST PROFILES* by Cosmo Fitzroy. He describes himself by saying that he's a New Zealander, a writer-conservationist, currently living in Tasmania.

by COSMO FITZROY

If someone were to mention animated cartoons, a lot of people would automatically think of Saturday morning television, or Walt Disney, perhaps even the children's matinee at the cinema. Two things though that you could bet wouldn't come to mind would be Wal Hucker and Australia. But Hucker's the

fellow who might just be the one to have come up with the latest idea in animation since Disney made full length cartoons. And Australia is where it's all happening.

Hucker is an Aussie cartoonist from Sydney who right now is in the laborious midst of animating the literary classics. His firm is Air Pro-

grams International, producers of local and world syndicated drama, quiz, and music shows. And in the past API has also done 117 cartoon episodes of the adventures of King Arthur, which Wal Hucker describes as being nothing short of "colossal."

And it was the King Arthur series

From the animated cartoon produced and copyrighted by AIR PROGRAMS INTL.

Photos with this story by CBS-TV.



CHRISTMAS PRESENT begins on a bleak note for the Cratchit family as they dig into the meager repast resulting from Scrooge's miserliness on "A Christmas Carol," the animated version of the Dickens' classic.

*From the animated cartoon produced and copyrighted
by AIR PROGRAMS INTL.*



BIRDS OF A FEATHER, Long John Silver and Captain Flint, the garrulous pet who parrots the wily old pirate's villainy, search for a map to a dead buccaneer's buried treasure on "Treasure Island," the animated version of the Stevenson classic.

*From the animated cartoon produced and copyrighted
by AIR PROGRAMS INTL.*



*ICHABOD CRANE on fearful walk through Sleepy Hollow in
"The Legend of Sleepy Hollow" which was seen on "Tales of
Washington Irving," an animated TV special.*

actually that convinced the entrepreneurial Aussie that animation, more than being just entertainment, had great educational possibilities. Long dissatisfied with the slapstick nature of cartoons, Mr. Hucker favored injecting more cerebral material into the scripts. He reasoned that in the end such cartoons would still entertain children but also expose them subliminally perhaps to something worthwhile, the literary classics for example. It seemed a way of motivating kids on their own terms without the difficulty of maintaining their usually wandering

attention and flagging interest. Sounding fine in theory, animator Hucker decided to give it a go, as it were. So beginning July of 1969, he and his staff of 80 artists set out to animate Dickens' "A Christmas Carol." "The concept was to present the stories fairly straight, classically without much gimmickry," Walter says. "We put the additional emphasis on solid story content and development."

As for his choice of classics to animate, "It was personal. I wanted to make this one for quite some time." It took him and his API staff

four months to produce the 68,000 frames contained in the one hour film. Once finished, it was then a matter of finding a buyer.

Thinking it best to start at the top and work one's way downward, Wal Hucker contacted the CBS network in New York, submitting the film as a pilot or sampler of his animated series of literary classics. His timing proved wizard indeed. Hucker's children directed, intellectually oriented approach perfectly anticipated the "Sesame Street" inspired mad dash at the networks to uncover relevant and worthwhile fare for young

viewers. Needless to say CBS took Hucker's "A Christmas Carol" and went on to contract for an additional two classic cartoons. Wal notes, "This was the first time an Australian show had been accepted by an American network."

Returning Down Under, Walter Hucker got production on classics two and three under way. In discussing the remainder of the project with API writers and artists, Wal realized that while the films would be aiming at a potentially world market through syndication, the primary audience was definitely American, so then make it American literary classics. They finally settled on "Tales of Washington Irving" and Mark Twain's "A Connecticut Yankee in King Arthur's Court."

The resulting broadcast on CBS in the fall of 1970 met with good ratings and favourable viewer com-

ment. At which point, CBS executives, already planning for the following '71-'72 season, commissioned Wal Hucker and Air Programs International to produce two more animated classics.

By that point, Hucker's concept had been successfully tested to the satisfaction of everyone involved. Consequently they no longer felt the hesitant need to limit themselves to strictly American material in hope of appealing to their projected audience. As a result they arrived at "Robin Hood," concluding it was popular the world over. For the second classic, Hucker chose "Treasure Island," again the thinking was universal familiarity.

To the surprise of no one at CBS or API, "Robin Hood," "Treasure Island," and the rebroadcasted "A Christmas Carol" did well in their

respective airings, November 14, November 28, and December 12. Wal Hucker was especially encouraged and now hopes and intends to continue the series of animated classics, noting only two possible obstacles to the plans. "As a medium the restriction would just be the market and the imagination." But really in that regard, Wal Hucker and Air Programs International have certainly done well the first two times around. Wal admits, "Creatively we're expanding." He goes on to forecast a general re-evaluation and awakening to the many unexploited possibilities to be found in animation. As for the classics, well he says there is an inexhaustible supply still to be animated. And Wal Hucker's five are only just the beginning.

MERRY MEN WITH GRAVE EXPRESSIONS listen to the wise counsel of the legendary outlaw who put Sherwood Forest on the literary map in a scene from "Robin Hood," the animated special.



From the animated cartoon produced and copyrighted by AIR PROGRAMS INTL.

Photo by Chet Hopper.



PAUL COKER, JR.

From time to time, PAUL COKER, JR., the noted cartoonist who now lives in Monterey, California, will talk with prominent cartoonist friends living in that part of the country, and we'll publish some of these conversations in *CARTOONIST PROFILES*. We're very pleased that Paul, in spite of a hectic cartoon schedule, has indicated his enthusiasm for doing this, and we know our readers will look forward to these interviews. Following these two introductory pages, you will find a talk that Coker had recently with GUS ARRIOLA, the creator of that very artistic comic strip *GORDO* for the United Feature Syndicate.



Part of a very popular cartoon series
drawn by Paul Coker, Jr. for MAD
Magazine.

HORRIFYING CLICHÉS

ARTIST: PAUL COKER, JR.

WRITERS: PHIL HAHN, GEORGE WOODBRIDGE & MAY SAKAMI



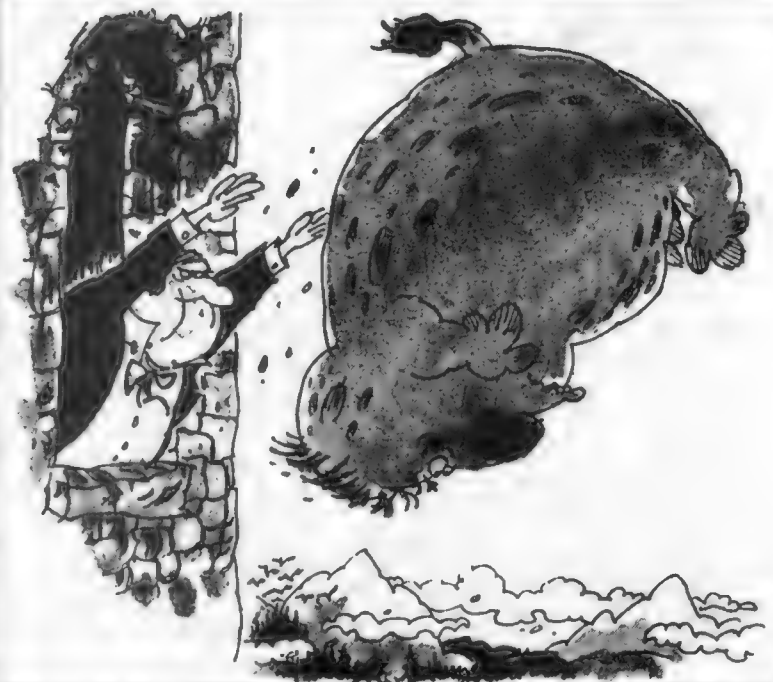
Bowing To The INEVITABLE



Fighting A MONSTROUS INJUSTICE



Picking The Lesser Of TWO EVILS



Heaving A SIGH



Photos with this story by Paul Coker, Jr.



GUS ARRIOLA

GUS ARRIOLA delights in telling people that he was born "in the northern part of Mexico, now known as Arizona!" For, you see, his father came from Sonora, Mexico, Gus' grandfather had a hacienda at Hermosillo, and the culture and heritage of Mexico have always been an important part of his life. In this conversation with Paul Coker, Jr., he talks about how this heritage resulted in his creating the very unique strip with the Mexican background, GORDO, which he began in 1941 for the United Feature Syndicate. Gordo, which means 'fat' in Spanish, was a fat farmer to begin with but nowadays he's thinner and a tourist guide. As most of you know, Gordo lives with assorted animals, and his household is presided over by a housekeeper, Tehuana Mama. Gus and his wife, Frances, live in Carmel, California.

COKER: How did you happen to start your very popular comic strip GORDO, Gus?

Arriola: Well, I was working at the MGM animated cartoon studio in the late 1930's, doing models and gags, and it happened that one of the directors was making a cartoon in which he needed three Mexican bandits as characters. Because of my Mexican ancestry, they asked me if I wanted to take a crack at



them. So I roughed out three nasty looking, hairy and bearded Mexican bandits, and I fell into the same trap that a lot of people were falling into in those days — the

stereotyping of characters. I probably had the movie actor Leo Carillo in mind at the time. He was then one of the big comics in films, and he did a verystereotyped Mexican characterization, with broken English and the whole bit. One of my bandits was a fat one, and after they used the characters, I kept playing around with him, cleaned him up a little and made a farmer out of him. I finally did about three weeks worth of sample strips, but I didn't know in which direction I was going, except I wanted a fat, Mexican named Gordo, and he had a little nephew, and the gags all evolved around Gordo's laziness — which, incidentally, was another bad pit to fall into.

I took my samples to United Features and they decided to produce the strip, but this was just the beginning of my troubles. I couldn't

stay at MGM and do the strip too, so I quit just at the time when the union entered the picture, and cut myself out of a salary which would have been twice what I had been getting previously! As I said a moment ago, I didn't know what direction to take the strip in, but luckily newspapers that bought the strip seemed to like it. However, 10 months later I was drafted so Gordo lasted 11 months before I went into the Air Force. Fortunately, I was able to do the Sunday page during the war and keep that going. During my three years of service, I sort of developed the strip more and more to what it should have been to begin with. By the end of the war, in 1946, I jumped into it full time, and although there was still dialect and broken English, and some ethnic 'lazy' gags in the strip, I was beginning to realize that the public had a whole new attitude toward ethnic humor. I had some letters from Mexican readers in Los Angeles who weren't too happy with

the way I was portraying them, and I suddenly realized that I was doing more than just a comic strip — I was depicting a specific group of people. It wasn't as though I were drawing Dagwood or L'il Abner — obviously Americans — that nobody was liable to kick about. Mexicans are very sensitive and so I consciously tried to change Gordo into something with a little more content and information about Mexico. At that point I began to use a lot of the history and the color and the language of the country, and tried to make the mix of all of these elements entertaining. And I've been on this kick ever since, not only to educate myself but the American reading public as well.

Coker: I've noticed the great emphasis on design in your strip. Did you have a lot of formal art training?

Arriola: About all I had was some life drawing in high school. I got out of high school at the height of the depression, and was fortunate





in landing a job as an in-betweener at the MGM cartoon studio which was just opening up. After a year, I became an assistant animator, but I didn't strive to become a full-fledged animator because I was more interested in story material. So I did continuities for the story department and moved into that end of the business.

At MGM we'd have guest speakers coming into the studio one or two nights a week, and you could come in and draw from a model. Just watching the other guys work was an education in itself — looking at their styles for instance. The competition made you try and get up to their level. During the war, I was doing Air Force training films at the Hal Roach Studios where there was a great collection of artists from New York and Hollywood and all over. I learned a lot from these guys, and formulated my own ideas

as to what direction to take my own style.

Coker: That reminds me — I think young people are much too worried about trying to develop a style immediately as soon as they begin cartooning. They should simply draw, and draw and draw, and eventually their muscles seem to learn to work a certain way that becomes their style.

Arriola: I know that Eldon Dedini once said that drawing is a lot like acting — you put a lot of yourself into that stroke you make, and it comprises everything about you.

Coker: I think it's remarkable that without much art training, you managed to make the strip far superior from the design and drawing standpoint to almost anything else in the papers!

Arriola: Well, ours is a very competitive business, and through the years I consciously tried to make

the strip *look* different from the competition. And I thought that by doing a variety of gags, with a variety of characters, some editors would like the product. Unfortunately, a lot of strips look exactly the same every day — you could just change the balloons and run the same drawings over and over.

Coker: In this connection, don't you think that newspaper editors are pretty conservative?

Arriola: There's a great need for imagination in newspapers, and much talent seems to be going to other fields.

Coker: You're really steeped in Mexican lore, aren't you?

Arriola: The color and the art that exists in Mexico in its everyday life is fascinating to me. My wife and I love their folk art and I've made a collection of it. In fact my wife ran a Mexican shop here for about three years back in the early



Gus in his Carmel studio.

60's. But we found that we weren't merchants at heart, I guess. We had what amounted to a museum in the shop and we hated to sell any of it. Any time anyone would buy one of our little pets, we'd go into mourning over its loss! Also, we had to charge so much, on account of the duty, that things didn't work out business-wise. But the venture did give us the opportunity to go to Mexico and to search out some of the wonderful folk art. Some of the art objects you see here in the studio were made by a little woman — just so-high and now blind — who was very imaginative, and we loved all the weird little things she did. She was strictly native talent, and grew up doing these things. But she was exploited to beat all get out. On one occasion we saw her filling an order for a big New York designer — they had bought up all she could make, and were probably giving her practically nothing and selling them for \$500 apiece.

I could put a lot more educational stuff in the strip but it still has to be a gag and has to be entertaining. Whenever I can, I put in customs or holidays, just for the fun of drawing these things.

Coker: The effort you put into your backgrounds and costumes really shows in the strip.

Your method of arriving at a finished strip is a little different from the usual way, isn't it?



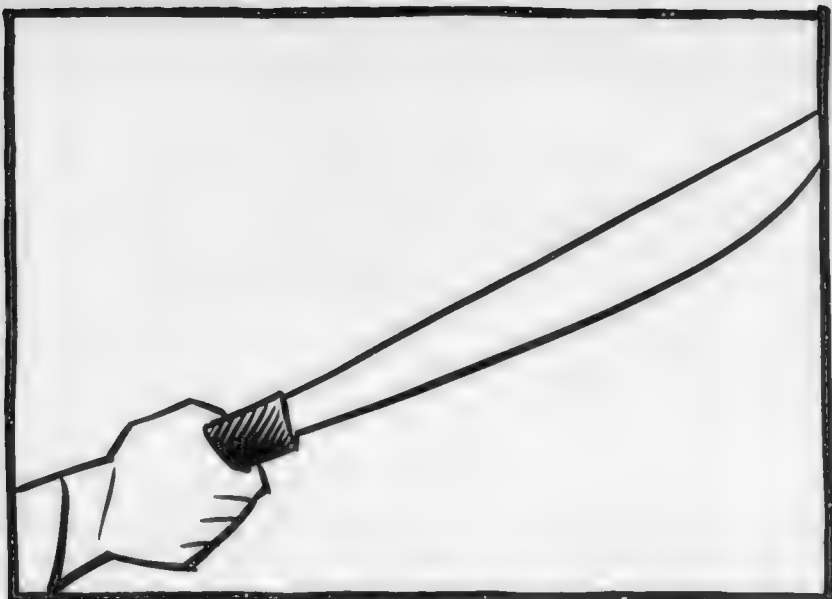


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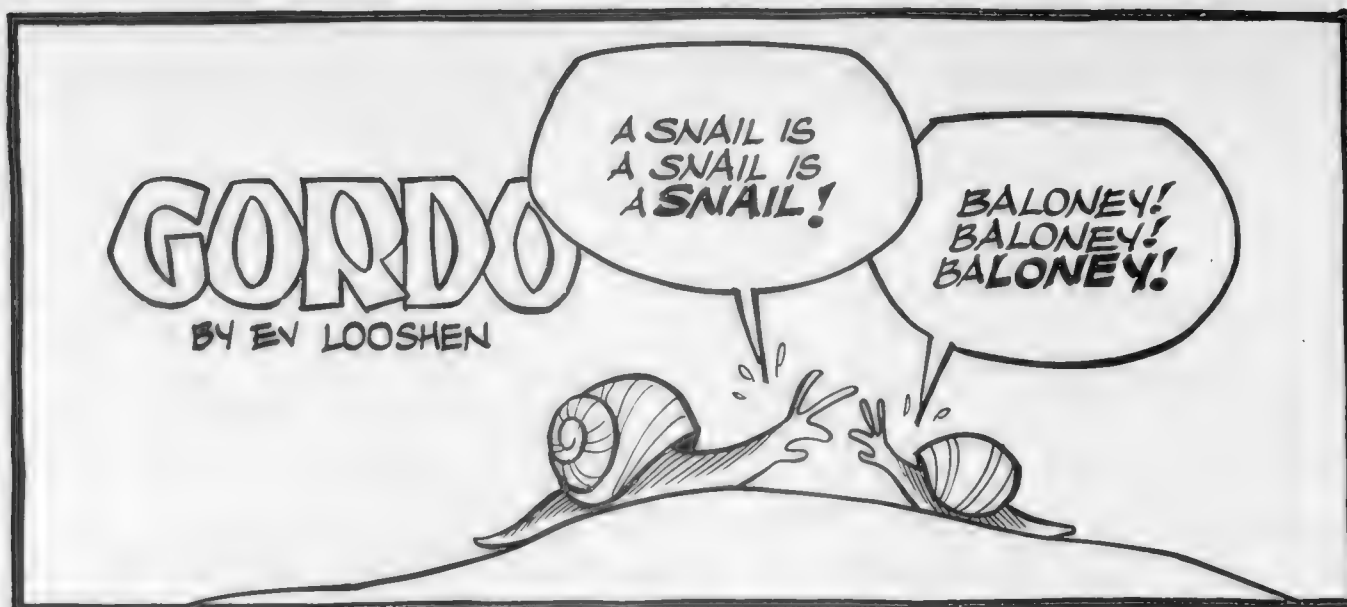
Arriola: I guess so. You see in animation we worked over a light board all the time, and, as an assistant animator, I got used to cleaning up the animator's roughs in this way. Nowadays I do my roughs on tissue which I then scotch-tape to the back of my Strathmore 2-ply drawing paper. Placing them over my light board, I then ink on the Strathmore with a #2 brush. With this method I don't have to erase, and if I want to change something, I can juggle things around a bit, improve the composition, etc. Incidentally, I may use a pen for some of the shading. When I first came here to Monterey, Hank Ketcham was still living here and I was impressed with his light table — a Hamilton I think it was. It doubles both as a drawing table and as a light table. I immediately had to order one, after seeing his.

Coker: *It's great to be able to move your paper over a sketch rather than to have to erase and re-sketch. Do you do any advertising work, for instance, in addition to the strip?*

Arriola: I don't go after it because I find it hard to squeeze in. I've done some though — several years ago I did a series of great big posters for Del Monte Foods, when they wanted the Gordo characters to advertise some kind of a food sale. That was a lot of fun to do because these were great big posters and I designed them with the idea in mind that they were going to get a tremendous blowup. It really does something for you to see your brush sketches enlarged to huge size.

As far as some of the other projects I have in the back of my mind, I hope to have someone adapt the strip for a live-action TV program — not animation. My characters, I guess, have more human proportions than those of most characters in animated cartoons. Such a program would be shot in Mexico, naturally.

Then I've got ideas for books but I hate to throw them in with the insatiable maw of the daily deadline. These are ideas that should

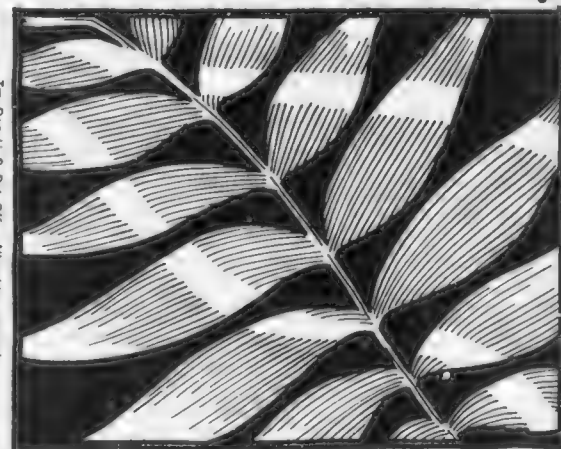


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NATURE IS OUR ENEMY,
CONSTANTLY FINGERING US!



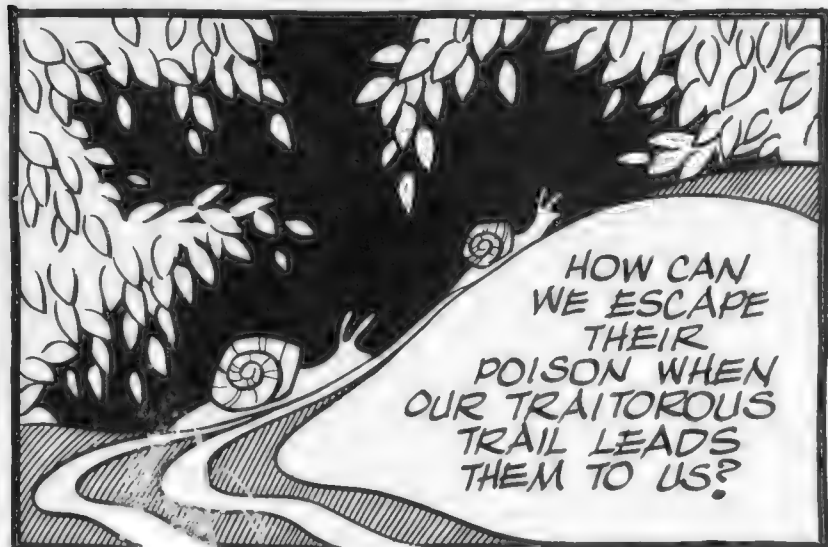
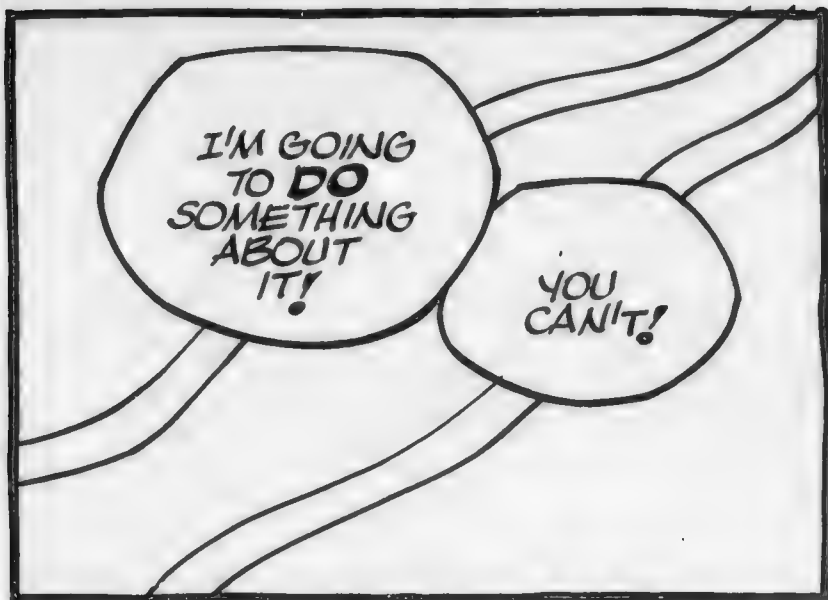
have a little more development than I can do in a Sunday page. And also someday I hope I can get around to doing a children's book.

Coker: Your method of having a continuity for a while and then switching to a gag-a-day for a time, is different from the method used in most strips, isn't it?

Arriola: Well, I break things up for my own pleasure. If I feel I have a good idea for a funny new con-

tinuity, I'll do it. Then when I get through with that particular continuity, it's often kind of fun to do a gag-a-day for a spell. At the moment I'm doing single gags but in the back of my mind I'm trying to work out a continuity so I can break it up again. It used to be that the purpose of strips was to have cliffhangers to make the reader buy the paper the next day — and for a long time most of the comics were

continuity strips. But the way things are developing now, we've got guys like Russell Myers, and Johnny Hart and Mort Walker who've proven that a gag-a-day comic strip can hold the reader just as well. I confess I don't like too many of the story strips any more — Steve Roper is one of the better ones in my opinion. As far as gag-a-day strips are concerned, I think Mort Walker is consistently one of the



Gus and his wife, Frances, with some of the many pieces of Mexican art that they collect.



funniest guys going and I admire Schulz and love 'B.C.'. Another thing, I'd like to see more imaginative things done in the comic strip line — it's a medium that isn't used to its fullest extent — as far as color and format are concerned. Guys like Russell Myers are remedying this situation, fortunately. And Russell concentrates on the idea which is the most important element. If you don't have a good

idea, forget it! You can put all sorts of design curlicues and technique in the strip, but it's what you're saying that's important! As for originality and creativity in format, Herriman with 'Krazy Kat' started it all and will never be topped.

Coker: As far as story strips are concerned, 'Dick Tracy' still holds my interest.

Arriola: Yes, Gould is a real master of the cliff-hanging technique. ●

My Small Encounters with **HAROLD ROSS**-- Co-founder of



by
I. KLEIN



Harold Ross with his "hairbrush haircut" in the early days of THE NEW YORKER.

We are much indebted to I. KLEIN, pioneer NEW YORKER cartoonist, and a noted animator, for these memories of HAROLD ROSS, the Co-Founder and Editor of the NEW YORKER. Ross was born in 1892 and died on December 6, 1951. 'Kleiny' has made two drawings especially to accompany his reminiscences.

The first time I met Harold Ross was in January or February of 1925 before the first issue of The New Yorker magazine, dated February 1925 saw the light of day.

I learned from a friend that this magazine was lined up to be published. He knew that I had been peddling some cartoons which I had created about New York City. He figured that a magazine called The New Yorker should be a good market for my gag drawings. I was

young then with only one cartoon to my credit published in a major magazine. Aside from that I was a motion picture cartoonist . . . an animator.

My friend gave me the address of this new publishing venture, on West 45th Street. I asked to see the editor at the receptionist window. She phoned someone, then requested I take a seat. The only seat available was a leather covered sofa. I sat down and found myself sinking into its springless nothingness. My chin almost reached my knees when I reached bottom.

A man came out of one of the doors surrounding the reception room. He wore a dark suit and horn rimmed glasses. What struck me particularly was his hair. His hair stood up like bristles on a stiff hair brush. He extended his hand. We shook hands. "My name is Ross." "Klein is my name." I tried to rise through this ceremony, but I was too deeply sunk into that sofa to get up before he sat and sank down beside me.

Mr. Ross smiled. There was a gap between his upper teeth, not a missing tooth, just a half space. I started to open my package of drawings, saying something about my cartoons. Ross stopped me, lifting himself from the hollow of the sofa, saying: "I'm sorry, there's a mistake. I thought, from what the girl said, you were an advertising representative. I'll ask our art director to come out and see your work."

Shortly after Mr. Ross left, an-

other man came out. He was Rea Irwin. (The first artist who drew the first New Yorker cover of the Edwardian dandy. This cover is repeated every year as a birthday thing, on the issue of the third week of February.) He looked at my cartoons, seemed to like them. Asked my age. Answer . . . mid-twenties. That seemed to please Mr. Irwin for some reason. Asked me to leave three of the drawings for consideration. About a month later I was notified that they were accepted. The first of the three cartoons was published in The New Yorker in its seventh issue, May 1925. This was also the first of about two hundred and forty I. Klein cartoons to appear in The New Yorker in the following ten years.

At the time of this first encounter with Harold Ross I did not know his position on the magazine. I found out quickly when I read about this new magazine and its editor whose hair stood up like a hair brush.

Later this year I was formally introduced to Mr. Ross by Philip Wylie. In those early days of The New Yorker, Wylie did writing chores as a staff member of the magazine including items for "Talk of the Town." He was also the man who attended to the contributing cartoonists. He received the "roughs" and finished drawings from the cartoonists and brought them the good or bad tidings of acceptance or rejection or changes to be made. One day at the end of 1925 Wylie told me that as a regular contributor Mr. Ross would like to meet me. Of course I said nothing about that first meeting with the Boss.

Wylie said, "Come along, you'll meet him now."

Harold Ross had a small unpretentious office. Wylie said: "This is I. Klein, Mr. Ross." Ross gave me a big toothy smile as he shook my hand. He offered me a cigarette. I said I did not smoke. He lit a fresh cigarette, saying: "I'd cut out this damn habit myself if I had

any brains . . . " (I got into the smoking habit myself after a while. Mostly a pipe and a cigar occasionally.) Ross continued talking: "I like your drawings and humor . . . it's a Charley Chaplin type of humor. Keep it up." Then he added almost casually: "As I see our magazine, I have in mind London's 'Punch' including 'Charivari'. Do you know that magazine, Klein?" "Yes", I answered. He replied, "Good. Think about that." Another handshake and the meeting was over. (It seems to me, that eventually there was a turn-about and The New Yorker influenced PUNCH in its type of humorous cartoons.)

Philip Wylie (P. G. Wylie, full name Philip Gordon Wylie) was to become the author of "Generation of Vipers" and other books and short stories.

One day I encountered Mr. Ross in the elevator of their building. After greetings, Ross observed I was carrying a book. He asked what I was reading. I showed him, "Revolt of the Angels" by Anatole France. "Great humor and satire," he observed, "You're reading the right stuff. Keep it up."

Through the ten years of my contributing to THE NEW YORKER, various staff members of the magazine were assigned to attend to the contributing cartoonists. Philip Wylie was the first as I have already reported. Others followed for longer or shorter periods taking time off from their other responsibilities; Mrs. Katherine Angell (later she became Mrs. E. B. White), Wolcott Gibbs, Scudder Middleton, John Mosher, Ralph Ingersoll, Dorothy Hoover, and there was always Miss Daise Terry.

In the early days Harold Ross would sometimes come out into the "waiting room" and talk to individual cartoonists. I was waiting one day in this reception room looking at the most recent issue of The New Yorker. In fact I was scanning one of my own cartoons which was not the usual run of things. It was a heavenly scene of clouds and flashes of lightning. In the lower

part of the drawing there were three cloud-like figures merging together. High above them a nude male astride the horse Pegasus was dropping a laurel wreath down towards the merging amorphous figures. The caption: DOUBLEDAY, PAGE AND COMPANY in the very act of merging into DOUBLEDAY, DORAN AND COMPANY.

Just then Harold Ross walked through the reception room, seeing me he came over. I was sort of surprised. He shook my hand, said: "That Doubleday cartoon is great." Then he added: "How did you arrive at that idea?" I just grinned and shrugged.

While on the subject of direct compliments from Harold Ross, here are two more: A letter came to me from Mr. Ross. It contained a page torn out from THE NATION with a review of the week's magazines. The opening lines were, "Funnier than the famous spinach cartoon, funnier than . . . another New Yorker cartoon (I can't remember which one), is the one in this week's New Yorker 'The President (Coolidge) Eats his Thanksgiving Turkey.' Then followed complimentary remarks. This happened to be one of my cartoons but the writer did not mention my name. This part of the column was circled round in red pencil. On top of the page's margin were penciled the words "Now you are famous, Klein." (Signed) H. R.

At another time Mr. Ross passed a compliment to me on a cartoon of mine: a large store window of a 6th Avenue shoe repair shop. A row of shoe repairmen working in full view of a sidewalk audience. (The shoe repair shops in mid-town in the late 20's and early 30's were set up that way to attract customers.) One shoemaker was saying to another: "Angelo's a damn good shoemaker, lots of talent, but he can't get over his stage fright." Ross called me into his office to tell me that Heywood Broun had remarked that the I. Klein shoe repair cartoon was the funniest in that week's NEW YORKER.



An I. Klein memory sketch of his 'sunken sofa' meeting at the NEW YORKER office in January 1925, with Harold Ross.

One Spring night Otto Soglow threw a party. It was a going-away-party for himself. He was going on a several weeks vacation to Europe. His apartment was full of cartoonists and their girl friends, or wives. Harold Ross was there too. He was standing in a corner nursing a drink. I walked over to say Hello. He returned my greeting, added: "I hope you aren't going to desert me too for the Summer" "No sir," was my reply. But within a week I followed a sudden impulse, (in those days you could get ship passage as quickly and easily as traveling by subway.) I was in Paris and saying Hello to Soglow on Boulevard Montparnasse within two or three weeks. I spent four months in Europe. When I returned Ross said, "I'm glad to see you back. I'm sure your experience abroad was

stimulating. Keep up the good work."

The New Yorker's contributing cartoonists very often must redraw or make changes in their finished cartoons. The okay on the rough is only tentative until the finished drawing is okayed. Sometimes the cartoon must be redrawn a number of times before it is approved. On the other hand a "rough" sometimes would be okayed as is, for publication. Well, I ran into a redrawing problem. I had received a go-ahead on a New Year's Eve celebration gag early in November. I made a "finished" of it, brought it in and was requested to make some small changes in the drawing. I did. It was returned for more changes. In fact it was returned twice again. In the meantime the New Year was approaching relentlessly. I got ner-

vous, if I didn't get the final okay my gag would be dead. I asked to see Harold Ross. That was not possible, I was told. The mail then would be the next best way of reaching Mr. Ross. I sent him a letter in the form of a cartoon sketch showing his editorial office door slightly ajar. A young man holding a drawing portfolio has his nose in the narrow space of the slightly open door. A balloon over the fellow's head reads: "They say, Mr. Ross, that no cartoonist can see you these days, even if they have a gripe." I signed the sketch with my name.

The sketch was returned to me in the next mail with a note written on it: "My door is always open to you, Klein. Come in any time." It was signed with Ross's editorial "R". I went up to the New Yorker office

without delay taking along my drawing. Mr. Ross knew, of course that I had redrawn this gag several times. He looked at this last version carefully, said: "If you think this is okay with you, it is okay with me." He put his okay "R" on the cartoon and it was sent along for publication. The cartoon appeared in the New Yorker's 1930 New Year issue.

I received a phone call from Harold Ross. He asked me why I hadn't shown him a cartoon of mine which had appeared in the New York American that morning. (Hearst's N. Y. American published a cartoon a day on the editorial opposite page, bought from free-lance cartoonists. They were single panel cartoons with a gag line underneath. My cartoons appeared there two or three times a week.)

The cartoon that Ross questioned me about showed a European peasant and his wife dragging a plow through a field. The line: "I'll have to divorce you Maria — I'm buying a horse." Ross, on the phone: "That's a very funny cartoon. Why the hell didn't you first submit it to us?" Answer: "I always show my gags to the New Yorker first including this particular one . . . I'd be an idiot if I didn't." Ross answered in a grumpy voice: "Dammit! I must have been in the toilet when it came up at the meeting."

Another small encounter with Ross along somewhat the same line occurred when my series started to appear in the old "LIFE" magazine of, "Well, if it isn't Miss Fiditch our old school teacher." Ross phoned me and said some complimentary things about this series. Then said "I know you had submitted this to us. I didn't understand it to be a running gag, intended to be a series. I thought they were variations of one gag for us to choose from. You had submitted about a dozen drawings, all with the same 'Miss Fiditch' line." I replied that I had included a note of explanation with that batch of gags. Ross: "I guess we didn't read the explanation."

(When I showed the same "Miss Fiditch" gags to LIFE magazine, the editor, Bolton Mallory, looked

at them in my presence. I explained that for impact, several Miss Fiditch cartoons should appear in various places of the magazine in each issue. Mallory said that was a great idea. He followed that idea in each issue of "LIFE" for a period of time.)

Ross bawled me out once for selling to another magazine. There had burst on the publication field a splashy new magazine called "BALLYHOO". It kidded the advertising business, but it leaned heavily on the bawdy type of humor. This was in 1931. In the wake of the huge success of "Ballyhoo" several other magazines appeared following the same line. One was called "Hooey". They asked me to make some drawings for them. I sold about a dozen right-off-the-bat. Several appeared in its first or second issue. No sooner had it appeared on the newsstands, Ross phoned me and laid down the law: NO NEW YORKER CARTOONIST IS TO APPEAR IN HOOEY, BALLYHOO OR ANY OTHER MAGAZINE OF THAT TYPE. I bowed to this ruling.

In the Winter of 1933 I asked to see Mr. Ross to discuss a sort of quandary I was confronted with. He asked me to come around. I reminded him that I had been a motion picture cartoonist . . . an animator before I got rolling with the New Yorker. This was when the movies were still without sound. There had been an expansion of animated cartoons since sound came to the motion picture screen and the huge success of the Walt Disney animated cartoons. Now there was a shortage of experienced animators, and I had been offered a position as an animator on the staff of one of the Hollywood cartoon studios. It was very tempting. What should I do?

Ross said: "Of course it is up to you Klein, but take it from me you won't like Hollywood. It's a hell of a hole. No one coming from New York cares for that place. It's dull as hell. Friends of mine who have gone there to work for the studios couldn't wait to come back." Then he added: "Stay here. I'm giving you a boost in the price for your cartoons." I took Ross's advice and price boost.

In May of the following year, Burt Gillett, who had directed "The 3 Little Pigs" for Walt Disney, resigned from the Disney Studio to direct animated cartoon production for the Van Beuren Studio in New York. I had worked with Burt at animation in my pre-magazine cartooning days here in New York. I was told about this by the late Bill Tytla and also informed by telegram from Hollywood. Ted Sears and Sid Marcus wired that Gillette was in Manhattan with the Van Beuren Studio and he would be glad to see me. Burt was very pleased to see me and I started animating for him the following day. I also continued with my magazine cartooning.

At the end of that year I was again offered an animator job in Hollywood. This time I did not talk to Ross. I picked up my wife Ann, our daughter, Barbara, and went. We left New York in mid-January of 1935. Ann was in her seventh month of pregnancy with our daughter Doris.

Upon our return to New York in April of 1940 I went up to the New Yorker office and asked to see Mr. Ross. I was informed that Mr. Ross never sees cartoonists, not even Richard Taylor. That Mr. Taylor had never met Mr. Ross and R. Taylor was top-drawer among The New Yorker cartoonists. I did not re-connect with The New Yorker again nor did I ever speak with Harold Ross again. I continued, even as of to-day with the animated cartoon profession.

One footnote on a matter of coincidence: As I mentioned above, my wife was in her seventh month of pregnancy when we left for Hollywood. We expected our baby's arrival on the *seventeenth* of March, but due perhaps, to our transcontinental railroad trek, that long jogging ride across the States, our baby, Doris, was born on March 8th, 1935. Later that month I wrote a note to Miss Daise Terry at The New Yorker announcing the new addition to our family in Hollywood, giving our baby's name and day of birth. Miss Terry replied almost immediately: "Mr. and Mrs. Harold Ross are the proud parents of a baby daughter, name Patricia, born March 17th, 1935." ●

the story of a grass roots cartoonist...

BOB HOWIE, the editorial cartoonist of the Jackson, Mississippi, Daily News, recently told us about some of the advantages, and the pleasures, connected with being sort of a 'grass roots cartoonist', as Bob puts it, rather than a cartoonist in New York, or some other very large city.

Bob, his wife Byrd, and their three children — Martha 10, Tom 6 and Katherine 4 — live in a contemporary house which he designed. Byrd tells us that it's fun to be married to a cartoonist and never boring, but that their neighbors never have understood it when their little red Corvette leaves at 2 or 3 in the morning to take a cartoon down to the paper, or when lights begin to pop on all over the house at such times. She says she appreciates the fact that Bob still has time for a happy home life amid all his professional activities, and that they're a close-knit family.

Q: I think you've said that your boyhood dream, like that of so many cartoonists, was to end up in New York, but that you're glad you decided to locate in your home town of Jackson, Mississippi. Isn't that right?

A: That's true. When the average guy thinks of Jackson, he may think of the boondocks, but, for its size, this is where the action has been. I don't know of any cities, in proportion to their size, where there have been as many big stories — this being the last stronghold of segregation. Of course I'm not especially proud of them but, in 1960, we had the first of the Freedom Riders which was a national story. In 1962

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Bob Howie
JACKSON DAILY NEWS

there was the trouble at 'Ole Miss' involving James Meredith.

In 1963 there was the murder of Medger Evers — the first of that tragic series of assassinations — and it happened right here. There were two trials of the accused, and I sketched both of them, not only for the Daily News, but also for UPI and AP. So my cartoons were going nationwide. In 1964 there was the murder of the three civil right workers. In 1966 the big story here had to do with a

campaign the Daily News had been conducting for years for the legalization of liquor. Mississippi was the last of the 50 states, incidentally, to legalize it. The bootleggers were a disgrace here, and now, as a result of our paper's efforts, we have a very good liquor law. In 1969 the worst hurricane ever to hit the mainland struck the Gulf Coast, our major resort area, and this, obviously, was a subject of national interest. There were the riots at Jackson State — a large black school here

in Jackson in 1970, and in 1971, a group of blacks from Detroit came to Jackson to set up a new nation — the Republic of New Africa. There was a time when this would have been called treason but the Federal Government chose to ignore it and things got out of hand. A shoot-out occurred one morning at the RNA-HQ, a policeman was killed, and a number of RNA members were arrested. This led to a hearing and I'm including one of the sketches I did in the courtroom. So you can see, from this long list of stories, that even in a relative outpost, you've got a lot of happenings of national importance as subjects for strong editorial cartoons. In this connection, Mississippi has suffered a bad press — some of this has been justified — but not to the extent that we've experienced it. Back in the 60's we had an influx of northern writers who tended to nit-pick, and an awful lot of misinformation came out of here. And a number of the problems we had here, back in the 60's have now come about in northern cities. Some of the cartoonists who used to kid me then, have had the same troubles in their own backyards.

Q: I know you work on the afternoon side of a morning-evening newspaper combination, with a circulation of about 125,000. Are there other editorial cartoonists in your area?

A: We cover the State of Mississippi. I'm the only editorial cartoonist in the state right now — my only competition is from Draper Hill, who took Cal Alley's place on the Memphis Commercial-Appeal and he is doing a terrific job!

Q: Did you have much formal art training?

A: Not too much but I was lucky enough to have a series of summer jobs during my high school years which gave me quite a well-rounded experience. Also I got my first contact with engraving, coquille board, etc., on the high school paper and I

Photo by Joe Lee

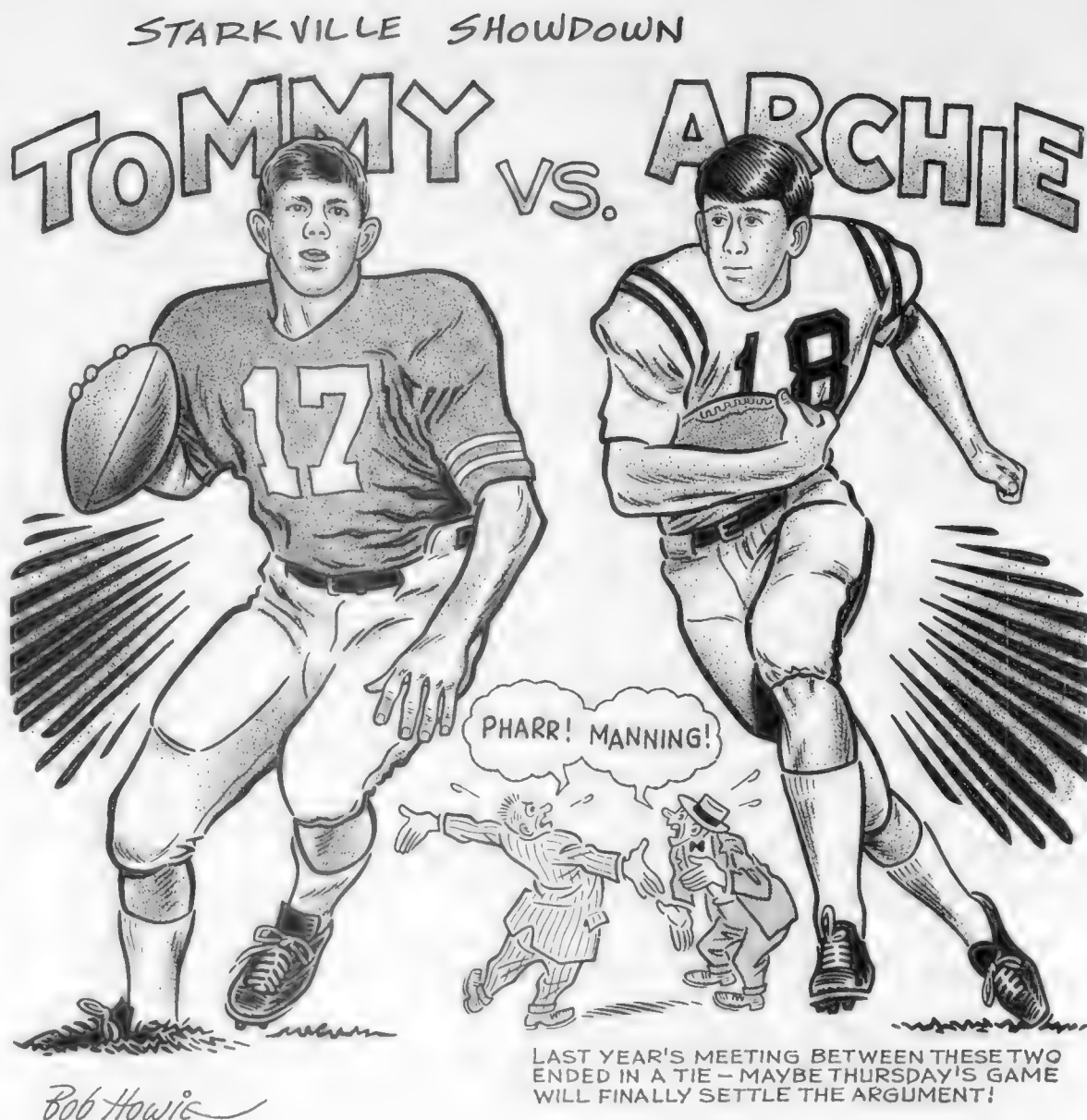


Bob and his wife, Byrd. Sculpture on table in back is by his News Editor, O. C. McDavid, and abstract to far left is by Mississippi College Art Department Head, Sam Gore.

was able to do some experimenting. My earliest interest was in the editorial cartoons of Dorman Smith and the sports cartoons of Al (Priscilla's Pop) Vermeer, who was doing sports cartoons at that time. These, along with the sports cartoons in *The Sporting News*, got me very much interested in that specialty. Willard Mullin and Karl Hubenthal, and their work, attracted me greatly along about 1949, and I have stacks and stacks of Pap's sports cartoons to this day.

I got a part-time job doing sports cartoons for the *Sunday Clarion-Ledger* here in Jackson, and the first of that series of summer jobs was for a commercial artist who taught me things like the use of zipatone, etc. The following summer I worked for a sign painter and display designer, and the year after that I labored as a draftsman with the State Highway Department, doing maps, graphs, data sheets, and drawing safety cartoons. This job prepared me for my later days as a newspaper artist doing a great variety of things.

After spending two years at Mississippi Southern, I transferred to Tulane University in New Orleans, where I got a part-time job on the old *New Orleans Item*, along with majoring in Journalism and minoring in Political Science and History. One of the pleasant memories of those New Orleans days was the friendship and help of John Chase, who was the reigning cartoonist in that city. As you know, he's now the editorial cartoonist on TV. At this point I had the urge to return to my home town to work, and it was then that a miracle, as far as I was concerned, occurred. The afternoon paper *The Daily News* in Jackson was sold to the morning paper, a fact which created some hard feelings among some of the local business men, and they started another afternoon paper. The new paper started hiring special editors — such as Amusements, Financial, etc. — which was a new develop-



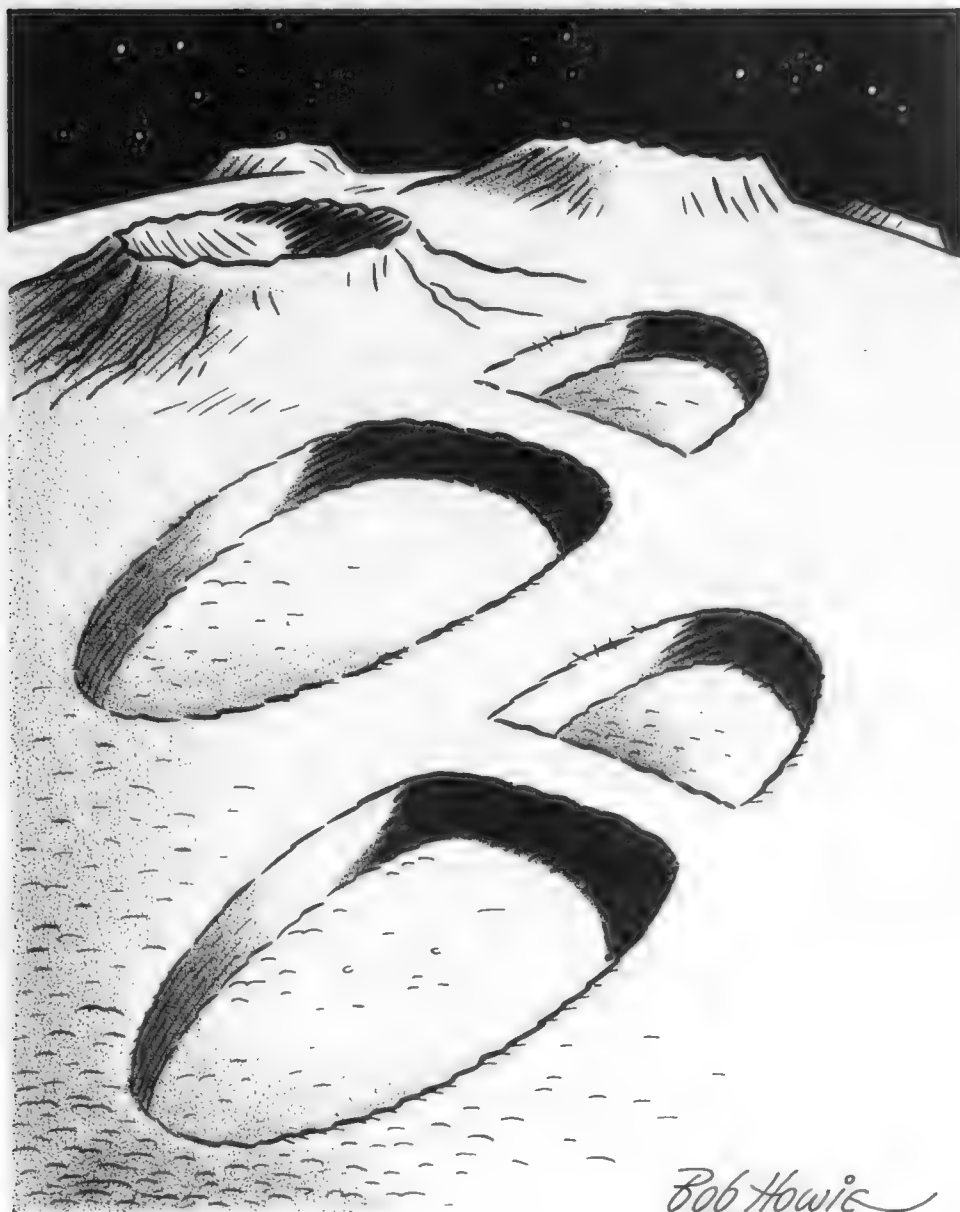
ment in town since our paper hadn't been that highly specialized previously. This new hiring included a cartoonist and caused the *News* to start trying to match staff member for staff member with the new paper. With the happy result that the *News* hired me as the cartoonist, because the other afternoon paper had one! I started doing maybe 3 sports cartoons a week and 1 or 2 editorial ones, and over the years since then I've worked up to seven editorial cartoons, and a number of other cartoons for the paper each week. I do some little drop-in drawings, a daily front-page character who speaks in verse, and some sketches for a gripe column we have. There's also the Monday football reaction cartoon I do, and that,

of course, requires waiting till the games are played on Saturday afternoon and night. Following those, I go in to the office on Sunday afternoon to do the cartoon for which I have a 6:30 engraving deadline.

Q: You do a lot of outside cartoon work too, don't you?

A: I'm the only cartoonist in the state, and my work in the paper sort of serves as a window, so that if anyone needs cartoons they think of me, and I seem to get all the cartoon work. This is a state capital and all of the state agencies have publications, many of which use cartoons, so I do a lot of this kind of thing. In addition, there are 6 or 8 small advertising agencies in Jackson, and most of them don't have enough work for a full-time artist

MAN'S GREATEST FEAT



so they call on me. And also there are several art studios here but they can't always deliver as fast I can. Another thing — for about 10 years I've been teaching drawing, lettering, layout and design courses at Mississippi College near here. It all started when I began doing a drawing course in adult education at the high school.

Q: How do you manage to squeeze in all this art work?

A: Well, I've tried to simplify my drawing style with the editorial cartoons for one thing and this cuts down on the drawing time. I think all cartoonists should eliminate as much detail as possible and concentrate on the main subject with a minimum of labeling.

Q: I begin to see why the life of a cartoonist who locates away from the biggest centers of population can be more exciting than if he had gone to the big town. What else do you do to fill up your time?

A: My wife, Byrd, and I have been involved in several interesting projects around town. For instance, several years ago the Mississippi Arts Festival Committee asked us to do a history of the comic strip, and that worked out well because my wife is such a comic strip buff. The following year the Jackson Symphony planned to perform a satirical piece of music — a spoof of the classical — and they asked me to do 15 cartoons that were projected behind the orchestra. It was a lot of

fun to do since the cartoon approach really worked out.

Recently I felt flattered when the TV station here devoted a program to 'Bob Howie and the Art of Sports Cartooning'. Viewers saw how the art started in San Francisco with Tad and Rube Goldberg, and progressed through all of those who have been great sports cartoonists since then. I also do a good bit of speaking — I've made the rounds of the civic clubs, the art study groups, etc., and I enjoy it. It's good promotion for the paper, it familiarizes people with the inside of cartooning, makes them realize that you really *do* work, and I try to put this point across with tongue in cheek.

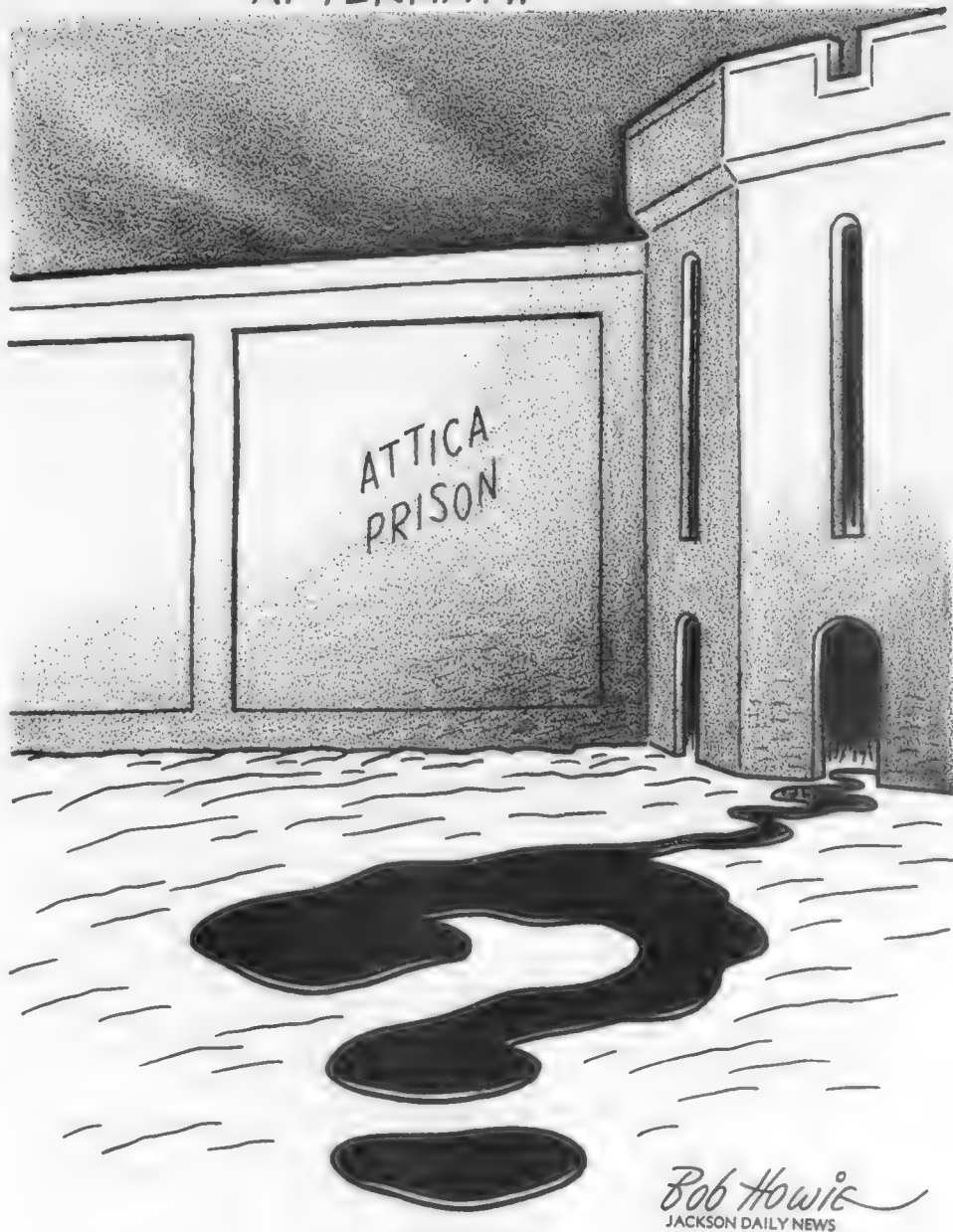
Q: What's the state of the editorial cartoon profession nowadays?

A: I think there's a revival of interest in the editorial cartoon, and 5 years ago I tended to think that it was on its way out. A lot of papers that haven't had a cartoonist before are hiring young guys and giving them a chance. They're adding a lot to the profession. Some of these younger fellows seem quite bitter in their cartoons but I guess this style doesn't fit in with my own personality. Some of the nicest people are always angry in their cartoons, and I wonder whether they have trouble sleeping at night. I guess I'd rather be a McCutcheon — a well-loved cartoonist — rather than a controversial one.

I think the Southern cartoonist is often more provincial in his approach than cartoonists in other parts of the country. Many of them devote a sizable amount of their cartoons to local subjects. I regret the fact that some papers around the country who have their own cartoonist often do so many national and international cartoons that they seem to ignore the problems of their own cities.

Unfortunately, I think the future of the sports cartoon looks pretty bleak. Not many papers nowadays will give it much space.

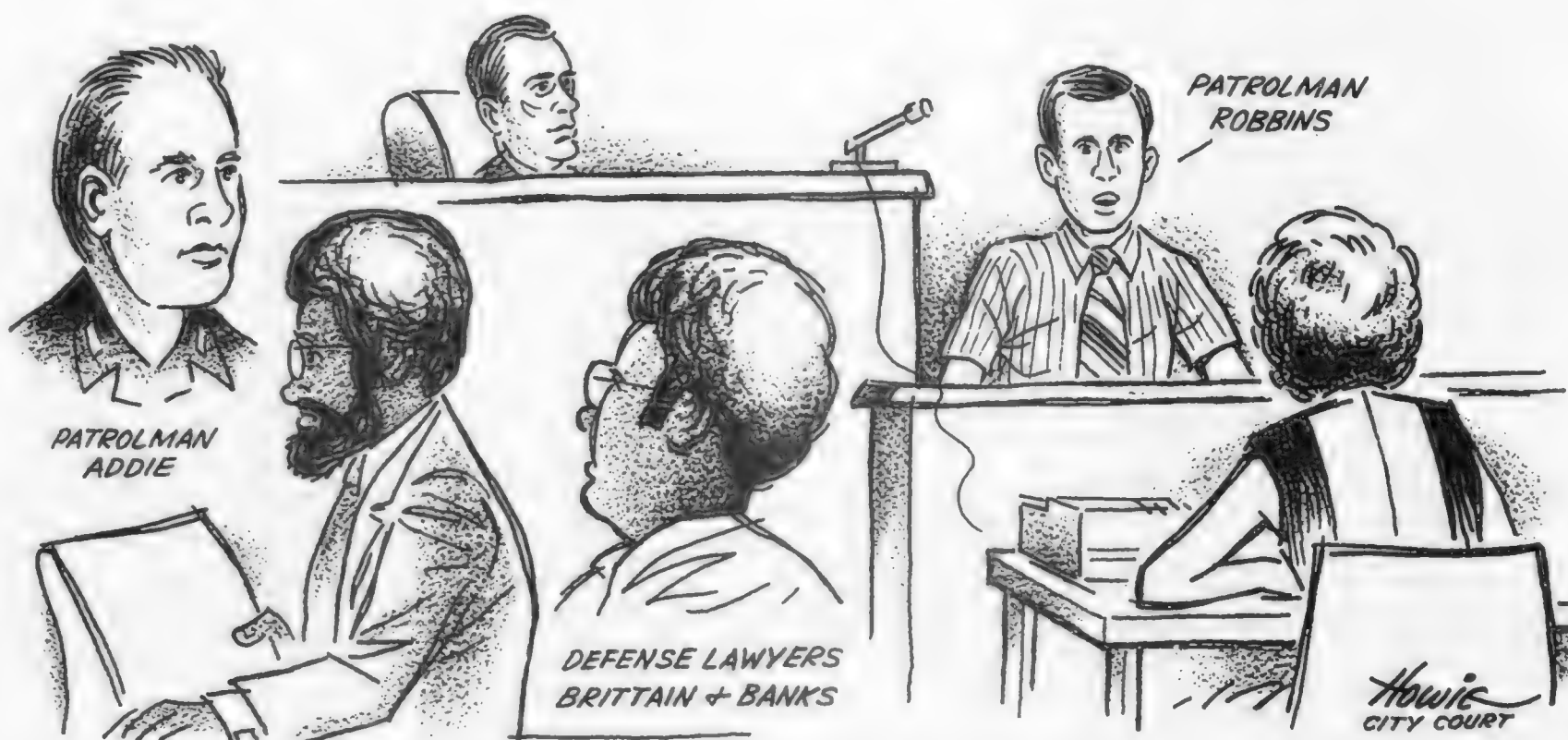
AFTERMATH



As far as editorial cartoon technique is concerned, I still use a minimum amount of crayon and some benday — my biggest problem is getting enough black into my cartoons — because black really makes the drawing jump out. By the way, I always stress to my students the importance of meeting deadlines! There aren't too many art schools in the south that really stress commercial art and its requirements.

Q: Do you have time for any hobbies after all the activities you've spoken about?

A: No big ones — although I'm interested in architecture, in fine art, and in sports cars. My vintage Corvette is my plaything and it gets me to and from the office. I did design our home which is contem-



FEDERAL AID TO EDUCATION

porary in styling.

Q: I think you wanted to add a word about the Disney cartoon that we're including with this conversation, didn't you?

A: Yes — it was the most popular cartoon of my career and the reaction I got was almost unbelievable — and I found that cartoonist friends who did similar things got the same reaction. People called me and told of their children breaking into tears at the dinner table, after having seen the cartoon. The original was requested, incidentally, by the Disney family and there were several hundred requests for prints, including one from radio commentator, Paul Harvey, who nominated it as the 'cartoon of the year'.



Bob Howie
JACKSON DAILY NEWS

Photo by Joe Lee



Bob in his home studio with part of his collection of original cartoons.

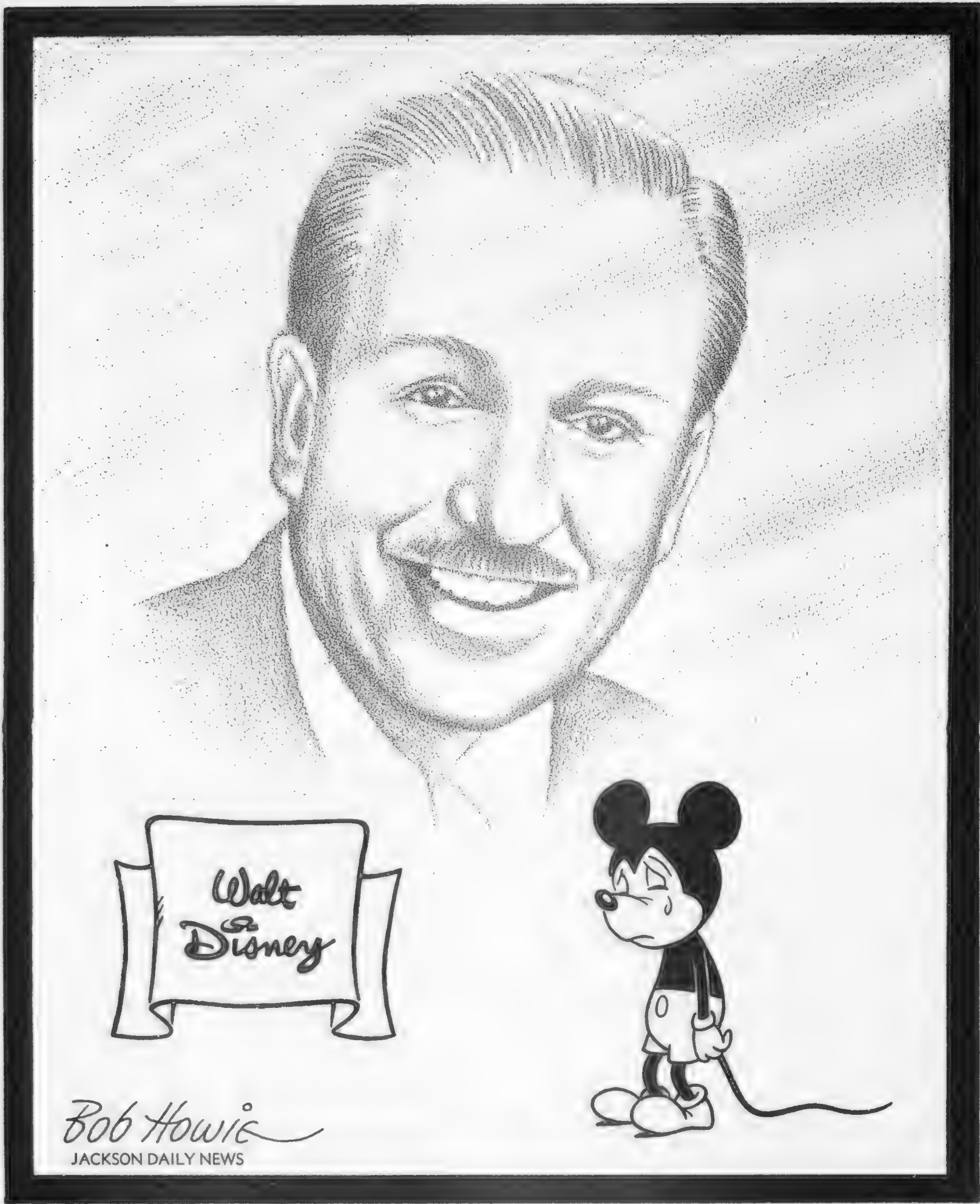


Photo by Joe Lee



Bob and his 'vintage' Corvette which serves not only as a play-thing but gets him to and from the office.

Photo by Joe Lee



One of Bob Howie's billboards, done for a Jackson advertising agency.

VIVA IL POPEYE

by **Mort Walker**



View of Rapallo from castle window.

MORT (Beetle Bailey — Hi & Lois — Boner's Ark) WALKER was a recent prize winner at the Comics Fair in Genoa, Italy, and he has written the following comments about that colorful occasion for CARTOONIST PROfiles. Perhaps, as Mort suggests, some of our subscribers will decide to attend the 1974 convention in Italy after reading his account of the Genoa Fair.



The castle where the Cartoon Museum will be housed at Rapallo, Italy.

This must have been the way it was thirty years ago in the U.S. The bookstores and newsstands in Italy are filled with cartoon books and magazines. Toys and products featuring comic characters are everywhere. Even the jewelry shops sell silver pins with Popeye, Charlie Brown, and Andy Capp figures. You see grown men standing on the streets reading cartoon magazines. I sorta like the whole scene.

Looking for a reason, I wondered if the lack of TV had anything to do with it. They have only two channels, government operated, that only broadcast in the late afternoon and evenings. But I think it's more than that. It may be their national character. The typical Italian seems to me to be relaxed, good natured and ready for some fun. I think the comics fit right into his way of life.

Whatever the reason, they are extremely avid about their comics. (I say "their" comics, but the favorites are mostly American comics.) I felt like a celebrity. As a prize winner at the comics fair in Genoa, (3 Giornate del Fumetto) I was followed by photographers and interviewers, wined, dined and given movie star status. Absurd really, for a guy who merely draws funny pictures, but fun for a moment.

There are at least three annual events to celebrate the comics. Up on the Italian Riviera, a town called Bordighera gives international awards to panel cartoonists. Many Americans have been honored there, such as Jack Tippet, Larry Katzman, Dick Ericson & Jerry Robinson. In Genoa there is a huge exhibition hall where publishers set up elaborate booths displaying cartoon books and magazines. Another section is set aside for exhibiting original cartoon art. A platoon of Italian

beauties acted as guides and over 50,000 people attended. Down near Pisa an international convention of cartoonists and publishers is held at Lucca. This year a group from America were scheduled to go with expenses paid to meet groups from France, Mexico, Brasil, and many other countries.

My hosts at Genoa were the great Italian comics writer, Carlo Chendi and his cartoonist partners, Luciano Bottaro, and Giorgio Rebuffi. This team has created many of the favorite comic characters in Europe but their best seller is their version of Walt Disney's Donald Duck which sells over a million copies a week throughout the continent. My interpreter was a young writer, Giancarlo Berardi and his cartoonist partner, Ivo Milazzo.

English is not spoken as much as I'd been led to believe, but we managed to communicate most of the

time. One exception was the day we were being interviewed while eating in a restaurant. The photographer kept asking me to pose in the chicken. "In the *chicken*?" I asked. "Si. In the chicken." My interpreter finally rescued me from what could have turned out to be a messy modeling job by determining that he wanted me to pose in the "kitchen."

Communicating between cartoonists is not much of a problem, though. Bob Gustafson, who went with me, and I often could draw out our thoughts. We "communicated" this way one day at lunch on the table cloth. Soon we were drawing our characters on napkins, menus, arms, bread, lemons and what have you, for the delighted waiters and the manager brought us out two bottles of champagne in appreciation.

In the bay which included the villages of Rapallo, San Margherita,

and Portofino there is a castle in the water reached by walking out on a causeway. Carlo Chendi, working with the officials of *Rapallo*, is establishing a permanent cartoon museum in the castle. In 1974 the museum will be dedicated and there will be an international convention of cartoonists held.

Chendi is working at the present collecting the original cartoon specimens for the exhibits and hopes for cooperation from the American cartoonists. Anyone wanting to be represented in this unique enterprise can send a sample of his work to Sr. Carlo Chendi, Via Zignago 11, Rapallo, 16035, Italy.

When the Castle Cartoon Museum is completed in 1974, you might plan to attend the convention in this charming resort town with the sidewalk cafes and the palm-lined promenades. It never snows in Rapallo. Could it be the warmth of the Italian hospitality? ●

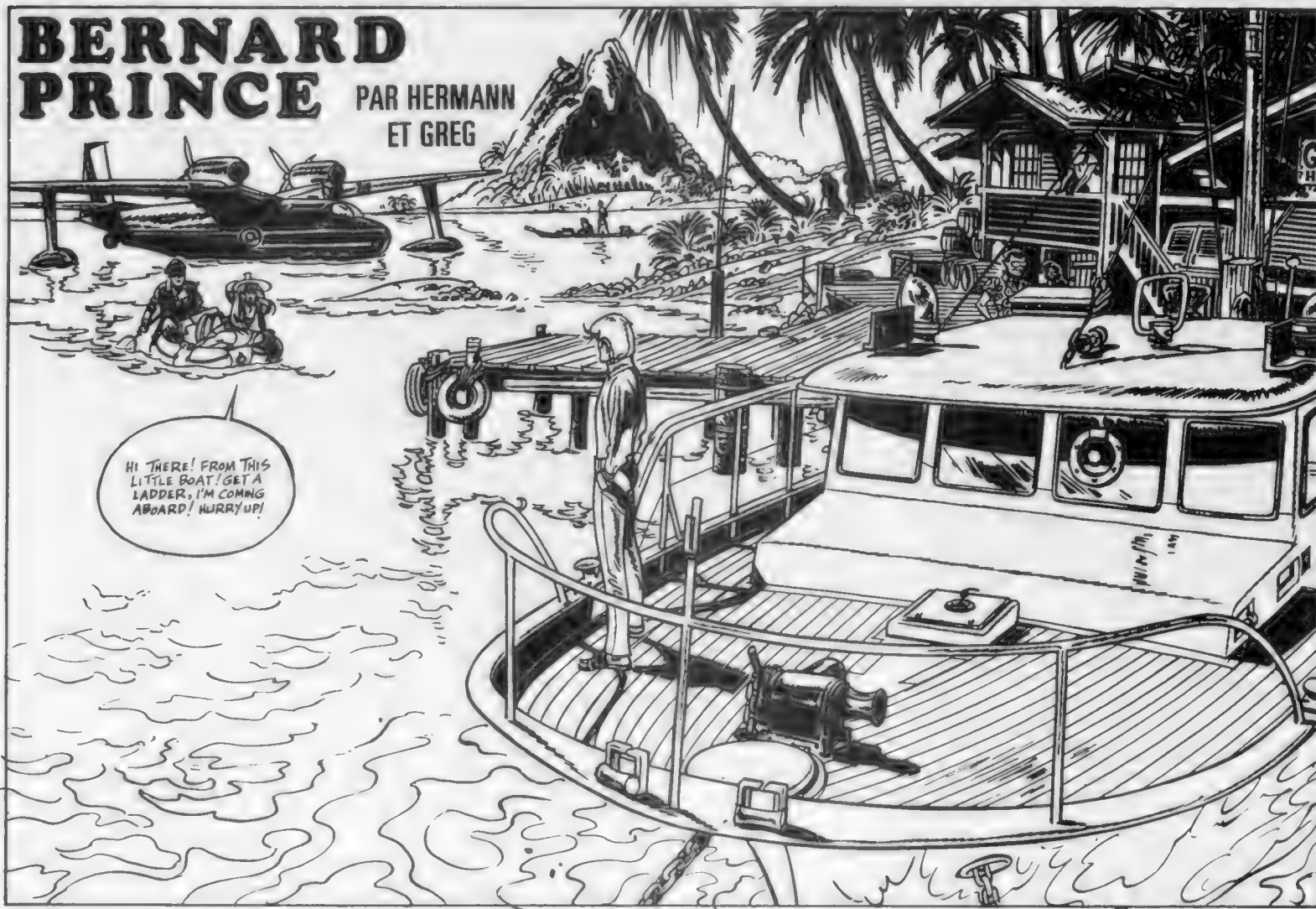
Mort Walker receiving award from the newspaper 'Il Secolo XIX' in Genoa. Luciano Bottaro (with glass at left), one of the most famous Italian cartoonists. At right, Giancarlo Berardi and Carlo Chendi, comic writers.



This BERNARD PRINCE story was translated from the French for CARTOONIST PROFILES by GREG, the editor of 'Tintin' Magazine.

BERNARD PRINCE

PAR HERMANN
ET GREG



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MISS MORAN, I'M READY TO CABLE YOUR FATHER TO TELL HIM ABOUT YOUR TROUBLES, BUT...

I DON'T WANT TO WAIT THAT LONG, SAILOR. BUT IF IT'S A MATTER OF MONEY....



THIS CHECK OUGHT TO COVER THE PRICE OF THIS BOAT... CONSIDER YOURSELF AS MY CREW AND LET'S GET GOING... I'M EXPECTED AT AN EMBASSY PARTY TOMORROW NIGHT!



SHE JUST BOUGHT THE 'CORMORAN'!! WHADDYA GOING TO DO?



I'D FORGOTTEN THAT THERE WERE GIRLS -- DELUXE PANTHERS -- LIKE HER. MORAN, EH? I MET HIM BEFORE -- SWELL GUY!



AND I KNOW HOW TO CONTACT HIM. I HAVE A SUDDEN FEELING THAT... YES! I'LL TRY!



THAT'S RIGHT -- WILLIAM TERENCE MORAN... PERSON TO PERSON... OKAY, OPERATOR, I'M WAITING...



FROM CAPT. PRINCE? WHAT? ABOUT MY DAUGHTER?? WHAT THE... ALL RIGHT, I'LL TAKE IT!



THE KITTEN IS IN WHAT WAS YOUR CABIN, AND THE PILOT JUST LEFT...

OKAY -- SO WE BOTH AGREE, MORAN... IT'S A DEAL... SEE YOU!



SO OUR NEW OWNER IS COMFORTABLE AND WAITING... WELL, MY DEAR JORDAN, SHUT THE DOOR AND LISTEN.. HERE'S THE PLAN!...



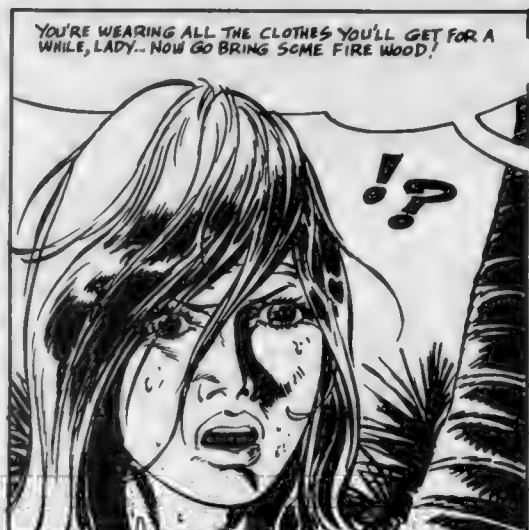


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WHAT ABOUT THE
BEARDED ONE AND
THE BOY? WILL
THEY BRING MY
LUGGAGE?

NO! THEY'RE GOING TO
SAVE THEIR OWN SKINS...
THEY'RE SMART!



YOU'RE WEARING ALL THE CLOTHES YOU'LL GET FOR A
WHILE, LADY... NOW GO BRING SOME FIRE WOOD!



ME--GO FOR FIRE WOOD?
YOU'RE FORGETTING WHO
I AM! NEVER!!

AW--SHUT UP!
I'LL GO...



SEE--IT DIDN'T
TAKE LONG...

YOU THINK SO? IT
SEEMS TO ME I'VE BEEN FREEZ-
ING FOR HOURS!



FINALLY! I WAS
CHILLED TO THE BONE!!

JUST A MIN-
UTE. I MADE
THIS FIRE!



WE'RE GOING TO SHARE EVERYTHING--TROUBLE
AND WORK! I MADE THE FIRE--YOU COOK THE
MEAL! THERE ARE SOME CANS IN MY RUCKSACK--
GO AHEAD-- IF YOU DON'T, STAY WET AND KEEP
AWAY FROM MY FIRE!!



YOU'RE CRAZY!

YOUR OPINION DOESN'T
MATTER TO ME! TAKE
YOUR CHOICE!



YOU MUST NEVER HAVE
DONE MUCH COOKING--
THIS IS
TERRIBLE!!

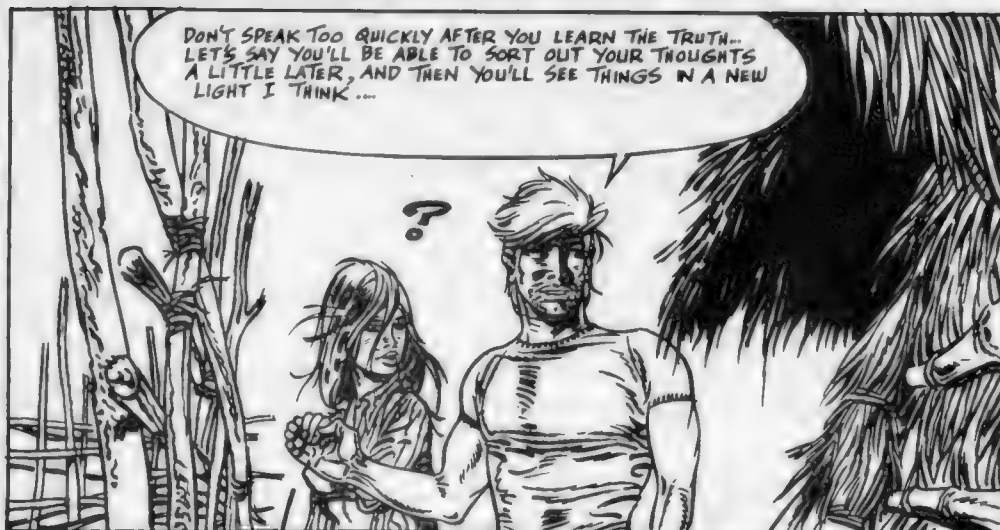
I GUESS IT IS
A LITTLE
BURNED....

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This page by Chester (Dick Tracy) Gould appeared in a 1925 issue of the promotional magazine 'Circulation', which was published by King Features Syndicate.

A Christmas Fillum Fable—By Chester Gould



The Great Canadian Comic Books

By Michael Hirsh & Patrick Loubert — 264 Pages (24 in color), published by Peter Martin Associates Ltd., Toronto, 1971.

This review was written for CARTOONIST PROfiles by WILLIAM CROUCH, JR., who has a B.A. in Art History and is currently a graduate student in Journalism at Pennsylvania State University. We found it very interesting because it brings to light a little-known facet of the comic book industry.

by WILLIAM CROUCH, JR.

Canadian comic books of World War II may be the zenith of the obscure in comic art. Thus it is not surprising that this definitive book on the subject quietly slipped into print a year ago with little of the fanfare that accompanies reprints of classic American comic strips.

Few Americans know that the Canadian War Exchange Conservation Act of December 1940 forbade the import of U.S. comic books along with other "non-essential" items into Canada for the duration of the war. By the winter of 1941 there were no U.S. comics for sale and a captive Canadian market of children who felt that banning their favorite super heroes was asking too much for the war effort.

In *The Great Canadian Comic Books*, Hirsh and Loubert have successfully combined background material on publishers, artists, and the comics themselves to trace this brief period (1941-45) in which Canadian comic books were published by Canadians, about Canadian heroes, for Canadian children.

Until World War II the closest thing to a Canadian comic book hero was "King of the Royal Mounted" who first appeared in American newspaper color sections in 1935. However, he was really just an American western format moved north of the border.

While most of these Canadian comics fell into standard types;

a review

adventure, detectives, costumed heroes, science-fiction, etc., there soon developed a range of truly Canadian heroes. Included are "Nelvana, Daughter of Koliak, King of the Northern Lights," "Johnny Canuck, . . . Canuck means Canadian . . . a fine fighting name," "Dixon of the Mounted," and "Derek of Bras d'Or," based on

Angus McAskill, the 7'9" giant from Cape Breton.

King of Canadian comic book publishers was Cyril Bell, a Toronto entrepreneur who published the first, most and the best. Starting off with a second hand offset press, Bell's comic empire grew to the point he had published 20 million copies before the end of the war and the return of U.S. comic books.

After an initial attempt at color printing, the format of Canadian comic books became similar to that of today's underground comix. The cover was printed four color and the interior all black and white line art. Hence the nickname for these issues among comic book collectors is "The Canadian Whites."

Happily Bell never enforced a "house style" on his artists. About 60 freelance artists, many of them teenagers, worked for him, receiving \$6.50 per finished page. Most strips were serials, with the artists doing both script and artwork.

There is a terrific sense of vitality in the work of these Canadian cartoonists. Possibly because initially Canadian comic books were completely a shoe-string operation by a group of semi-amateurs. Some of the cartoonists even drew their own faces on the heroes they created and the snappy dialogue in many strips would not be equalled in American comics until the rise of the Marvel Comics Group in the 1960s.

For example this exchange between two costume heroes is very unusual for early 1940s comic books. The action has "The Wing," a glamorous blonde who uses her magic cape to fly, rescuing "Nitro," who is tied up in a store room.

WING: "So you're the 'jerk' eh???" (An earlier panel refers to the "costumed jerk" held captive.)

NITRO: "Yum Yum . . . The Wing! Never mind the funny stuff — just untie me!!"

WING: "Who are you anyway???"

NITRO: "So you've never heard of Nitro eh? Don't you ever read comic books?"

WING: "Oh! So you're the great Nitro!"

NITRO: "Yes, but I didn't expect to be tied up when I met you!"

(NOISE IN THE BACKGROUND)

WING: "Shh . . . Here they come again! Come over here where it's dark!"

NITRO: (With a grin on his face) "Why . . . Wing!! This is so sudden!"

The comic ends with Nitro leaving after the victory of the two over the forces of evil. However he gets in one last parting shot at his creator, cartoonist Jerry Lazare.

NITRO: "If that drip Lazare thinks he's gonna stick me back with that dizzy blonde, he's a crazier artist than I thought he was!!!"

The Great Canadian Comic Books was obviously a labor of love for the authors, but its value is much more than just the enlarged fanzine context many reprints of pre-1950 comic books seem to settle for. Here in an amply illustrated volume is the fascinating history of a little known period of comic book history in North America.

ON OPPOSITE PAGE:

A gallery of five Canadian comic book heroes and heroines from 1941-45 taken from The Great Canadian Comic Books. Clockwise from the top they are: "Nelvana, Daughter of Koliak, King of the Northern Lights" on her Great Dane; "Dixon of the Mounted," "The Wing," who used the cover identity of Trixie Rogers, top comic cartoonist; "Dart Daring, the Dare-Devil Master Swordsman," an 18th century Canadian swashbuckler; and "The Penguin," who fought crime and saboteur rings in Canada and whose tight stories and excellent artwork made him one of the best Canadian strips. (Artwork copied by William Crouch Jr. by permission of Peter Martin Associates Ltd.)



We give you this thought for the day through the courtesy of Ted Shearer, who writes and draws the adventures of the very appealing QUINCY for King Features Syndicate.

QUINCY

THIS GUM-BALL MACHINE IS ROUND LIKE THE WORLD...

... THERE ARE MANY DIFFERENT COLORED BALLS IN IT...



BROWN ONES, RED ONES, BLACK ONES, WHITE ONES, YELLOW ONES...

FUNNY, ONCE YOU GET PAST THE OUTSIDE, THEY ALL CHEW THE SAME...!



TED SHEARER

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